

Saturday 23 August 2014

Amateur Photographer



The Year's Best Gear

EISA Awards 2014: Europe's photo press reveal their pick of the latest cameras and accessories

Vivian Maier

A story so remarkable that they made it into a movie



Animal Instinct

We tell how **Brad Wilson** captured his amazing wildlife portraits



Take better pictures of the people you meet on your travels

Travel portraits



The Art of **Scanography**
How to create striking images using a scanner as your camera

PLUS Tablets compared: which one is the best for photographers?

PRO LIGHT. LIGHTWEIGHT CONSTRUCTION WITH MAXIMUM PROTECTION. INTRODUCING THE 3N1 BACKPACK.



3 DIFFERENT CARRYING STYLES.

The unique design offers three carrying options in one: effortlessly changing from right sling to backpack to left sling to x-position.



WATER RESISTANT WITH DETACHABLE RAIN PROTECTOR.



RIP STOP NYLON.



FLEXI AND INTERCHANGEABLE DIVIDERS.

Custom designed dividers have the option to fold out of the way when needed or to be pulled out to protect your equipment in special situations.



CPS - CAMERA PROTECTION SYSTEM.

Engineered and laboratory tested to guarantee the highest level of protection and shock resistance where it really counts.

Camera
Protection
System



EXTERNAL TRIPOD CONNECTIONS.



Pro Light the ultimate travel companion.



Manfrotto
Imagine More



COVER PICTURE © DAVID LAZAR, VIVIAN MAIER/MALCOLM COLLECTION, BRAD WILSON, PHIL HALL

In this issue

10 Travel portraits

Award-winner David Lazar reveals how to capture natural portraits of strangers

16 Wild Life

Portrait photographer Brad Wilson on the challenges he faced shooting a new kind of subject

20 Curating a legacy

Charlie Siskel, the director of an acclaimed new film about photographer Vivian Maier, explains why her story is so compelling

24 Spectacular scanography

Create highly detailed still-life images using your digital scanner

39 Appraisal

Damien Demolder examines your images

44 Tablets round-up

Jon Devo with a photographer's view on the most popular tablets on the market

47 EISA Awards 2014

We present the 19 winners selected by the EISA panel as the very best products in their class

Regulars

3 7 days

18 Inbox

28 Photo Insight

34 Reader Portfolio

42 Accessories

57 Technical Support

82 Final Analysis



IN 2007, an elderly Chicago woman, unable to pay her rent, was forced to sell the contents of the storage lockers where she kept all her possessions. They contained over 100,000

negatives and prints and over 2,000 rolls of undeveloped film. The dealers who speculatively bought the boxes, contents unseen, were about to strike gold. Vivian Maier, the reclusive, eccentric Mary Poppins figure who took the

images but died penniless and alone just two years later, turned out to be a street photographer of great skill, having stalked the streets of Chicago for decades with her Rolleiflex. Those images are now worth a fortune, and Maier, who is the subject of a recently aired BBC1 documentary and a new documentary film showing at selected cinemas, is the newest member of the photographers' Hall of Fame. Read her fascinating story on page 20.

Nigel Atherton, Editor

JOIN US
ONLINE

**Amateur
photographer**
amateurphotographer.co.uk



Like us on
Facebook.com/Amateur.
photographer.magazine

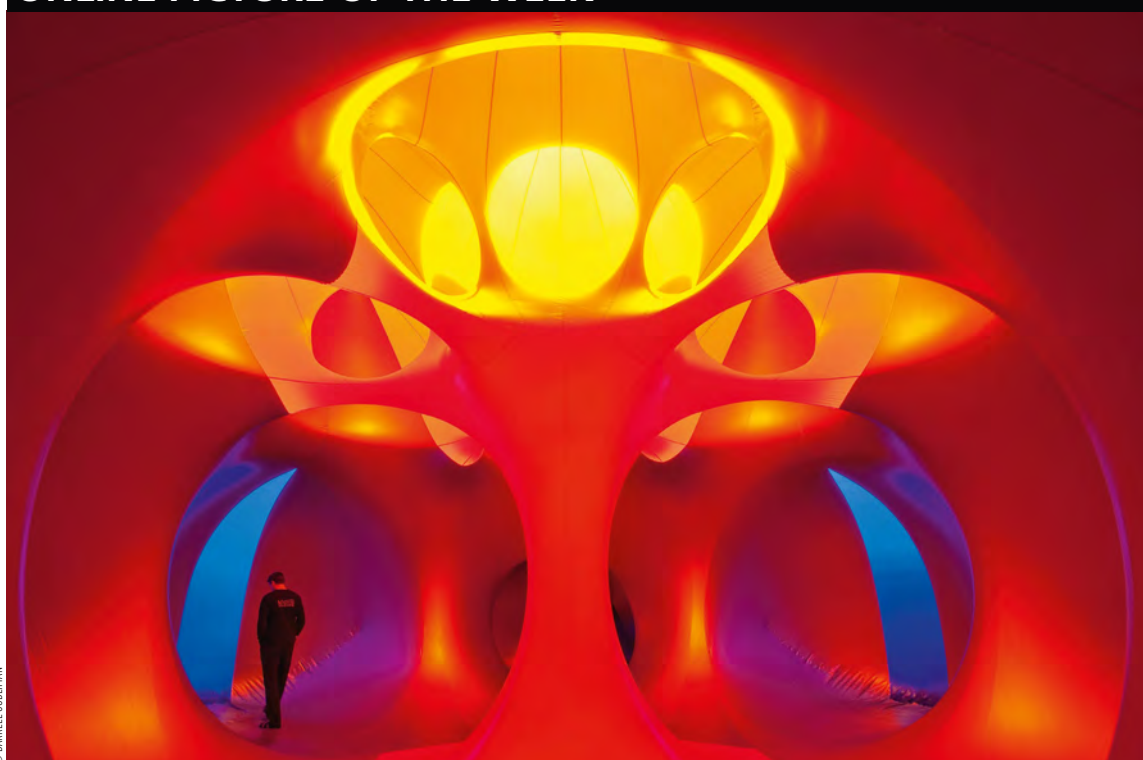


Join our Flickr group
at flickr.com/groups/
amateurphotographer



Follow us
on Twitter
@AP_Magazine

ONLINE PICTURE OF THE WEEK



© DARRELL GODLIMAN

Exxopolis Luminarium by Darrell Godliman

Nikon D300S, 11-17mm, 1/60sec at f/4.4, ISO 400

'I HAVE been visiting Luminaria in Nottingham for 20 years, ever since the Architects of Air "Eggopolis" first visited Oxford,' says Darrell, of this image from our AP Flickr page. 'Photographing them is a real joy because wherever you point your camera, you're guaranteed great shots. That's thanks largely to the unbelievably vivid colours and interesting shapes you find

at every turn. Even on a dull day the PVC walls of the air-inflated structures seem to glow. For this shot of the so-called Tree, I waited until a person appeared to break the symmetry. I then pressed the shutter when I thought he was in the optimal position. Technically, it's almost a "straight" shot with just minor tweaks to the levels, contrast and saturation in Lightroom.'



Win!

Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@ipcmedia.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 20.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 20.



NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Pentax lens

Pentax is poised to launch a new lens for its medium-format DSLRs. The HD Pentax-DA645 28-45mm f/4.5ED AW SR 'ultra-wideangle', has a 17-elements-in-12-groups build and is expected to cost £3,399.99 when it goes on sale in early September. The 'dust-proof, weather-resistant' lens is designed for use on a 645D or 645Z body.



Scott free

A bus driver sacked after he made a rude gesture to someone taking photographs of his vehicle was unfairly dismissed, Dundee Employment Tribunal has ruled. Scott McDonald, who was driving a National Express Dundee bus in August last year, was awarded £5,516.47.



© NATIONAL EXPRESS

British Gold

A British photographer has won a Gold Award in an international competition hosted by the Royal Photographic Society (RPS). William Lakin, a 22-year-old photographer based in Brighton, East Sussex, won the £1,000 prize in the under-30s category of the RPS International Print Exhibition. He shot it as part of a project on Great Yarmouth in March 2013.



© WILLIAM LAKIN

Landmark win

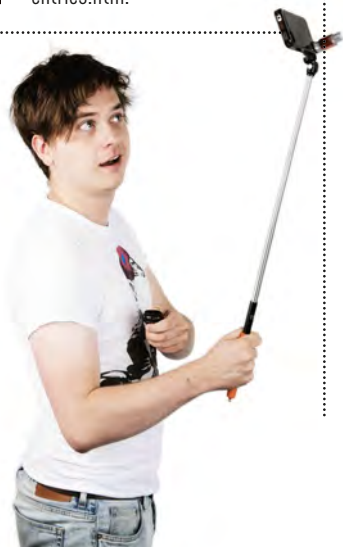
London-based photographer Alessandro Tear's image of Brighton's West Pier (left) beat more than 560 entries to win a competition focused on the land and sea. To take a look at the entries, visit sinwp.com/land/entries.htm.



© ALESSANDRO TEAR

Selfie A level

Selfies feature in a new Sociology A level. The course, which also covers social media and cybercrime, was announced by exam board OCR, which insists it is 'not a soft option'. A spokesperson added: 'Students will analyse how societies manage the positive and negative impacts of privacy, online safety and equality of access to technology.'



© CROWN COPYRIGHT 2014

WEEKEND PROJECT

Shoot the Thames

The Thames Festival Trust's annual photo competition (of which AP is one of the proud sponsors) is now open for entries, and this year's theme is The Changing Thames.

The brief is to consider the ever-changing nature of the Thames and how it allows people to engage with it on so many different levels. The judges want to

encourage people to experience London's greatest natural asset in new and surprising ways, so keep in mind how the landscape of the Thames changes and how people engage with it as a result.

You've got just over a month to get your pictures in, with the final call for entries at 5pm on 1 October 2014. For more information, visit www.totallythames.org.

1 London is one of the most photographed cities in the world, so try to avoid the obvious landmarks and viewpoints of the River Thames that we all know and look for something a little bit different when capturing your shot.

2 Try to explore the less touristy parts of the Thames as you're not just restricted to London itself. There are fantastic photo opportunities available from the river's source all the way along to the Dartford Crossing.

BIG picture

Powerful images from the RAF Photographic Competition

◀ The Royal Air Force Photographic Competition is open to uniformed, MOD civilian and contractor photographers, professional and amateur, who work for the RAF. Considering the type of job these men and women are engaged in every day, it's not surprising to find that many of the images are engaging and powerful.

'Show Us Your Teeth' (left), by Senior Aircraftman Andy Wright from RAF Marham, took second place in the competition's portrait photography category. An RAF Police Dog Handler with police dog Yogi show what faces any would-be intruders if they were thinking of breaking in to RAF Marham.

The overall winner of the competition will be announced at a presentation ceremony on 2 September. To learn more, visit www.raf.mod.uk.

Words & numbers

The earth is art, the photographer is only a witness

Yann Arthus-Bertrand
Photographer

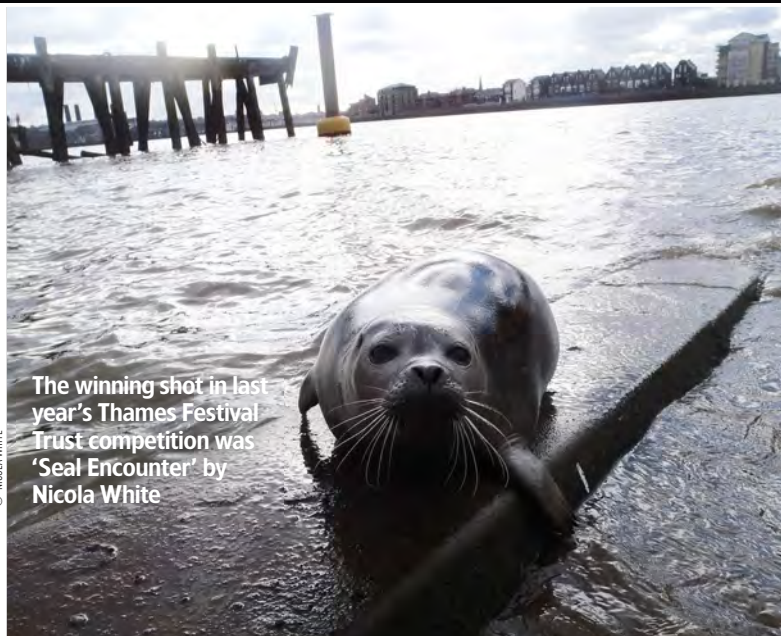
6,600

The number of entries in the 157th RPS International Print Exhibition, the best shots from which are on show at the Greenwich Heritage Centre in Woolwich, London, until 28 August, before touring the UK



3 You're not restricted to landscapes, either, with this competition a perfect opportunity to try capturing clever or humorous street-style shots of people interacting with the river.

4 The Thames has always been a working river, so why not shoot an environmental portrait of one of the many people who earn their living from it.



The winning shot in last year's Thames Festival Trust competition was 'Seal Encounter' by Nicola White

© NICOLA WHITE



COURTESY OF DAVID SLATER

David Slater told AP that he let the macaque monkey play with the cable release

Photographer stands by monkey copyright claim

IT STARTED as a fun story about a monkey taking a self-portrait, but it has come back to bite a UK wildlife photographer three years on.

David Slater, the Gloucestershire photographer embroiled in a copyright row with Wikipedia over the monkey 'selfie', claims his role in setting up the shoot gives him a legal right to the image.

However, Wikipedia maintains its claim that copyright over the self-portrait, taken in an Indonesian forest, does not belong to anyone, because an ape fired the shutter.

The matter may soon end up in court.

The furore erupted when Wikipedia published a list of links, which it had refused to remove, and among them was a link to the freely downloadable image.

Slater says he let the monkey play with a remote shutter release, after he had first set the camera on a tripod.

Slater insists he holds copyright, in the same way that a wildlife photographer would own an image when an animal fires the shutter remotely by crossing an infrared beam set up for that purpose.



COURTESY OF DAVID SLATER

Wikipedia insists that the photo is in the public domain, as a 'non-human' took it

Slater, who is seeking legal advice, claims Wikipedia has deprived him of thousands of pounds in lost earnings.

The controversy centres mainly on one image of the macaque (see above) that Wikipedia claims is in the public domain 'because as a work of a non-human animal, it has no

human author in whom copyright is vested'.

However, copyright law may be on Slater's side if, as he claims, he set up the shoot, even though he didn't physically fire the shutter, according to one copyright expert.

Whether or not he set up the shoot could be key to any ensuing legal battle, says photo rights lawyer Charles Swan.

Swan told AP: 'European copyright law requires a photograph to be the author's "own intellectual creation".

'In simple terms, the author has to leave his "mark" on the image.

'If a photographer sets up a shot, selecting the background etc, with some mechanism (eg, infrared or shutter release) for an animal to trigger the photograph, that is more likely to be considered an original artistic work with the photographer as the author.

'If he has set up the picture and the monkey has just clicked the shutter, then that could be his copyright, if the resulting picture is what he set up.

'Who releases the shutter is neither here nor there in that scenario.' Slater is consulting UK and US lawyers.



'Britain's next best photographer'
PHOTOGRAPHERS TO GET REALITY TV SHOW

THE FIRST reality show for photographers is set to be...

How AP reported on the TV show launch last year

Walk-out delays TV show

THE FIRST reality show for fashion photographers, due to be screened this summer, has been put on hold until next year after the main presenter resigned – prompting a change in format.

Former *Vogue* photographer Willie Christie, who was also the executive director of the show, has pulled out of the project, leaving the executive producers, Back to Front TV, looking for another presenter.

The photographer did not give AP a reason for his resignation.

The concept will now be widened to cover other areas of photography.

For background, see AP 2 November 2013.



Subscribe to Amateur Photographer

EXCLUSIVE TRIAL OFFER

12 issues for just £12*

Visit amateurphotographer.subs.co.uk/Aug14

* when you pay by UK Direct Debit

CSC shipments rose 40% in value in the first six months of 2014



CSCs storm up the charts

DEMAND for compact system cameras rose 12.8% in the first half of 2014, as DSLR shipments fell 21.7%, compared to the same period last year.

Global shipments of mirrorless interchangeable-lens models reached 1.49 million units, with value rising to 60.7 billion yen – 40% up on a year earlier, according to Japan's Camera & Imaging Products Association.

Although DSLRs still dominate the

interchangeable-lens camera market, compact system cameras accounted for more than 23% of total shipments from January to June 2014.

DSLR shipments over the six months were worth more than 211 billion yen (around £1.2 billion), based on shipments of 4.9m cameras.

Total digital still camera shipments (including fixed-lens compacts) dropped 33.1%, with value falling 16.4%.

Leica releases soft-release button

Leica claims the £35 button improves comfort

LEICA has released a soft-release button to increase the size of the shutter button on its Leica M-series cameras.

The button, which costs £35, also boasts the ability to double as one that can be worn on a lapel as a 'buttonhole badge'.

The soft-release button is available in a choice of three designs: a classic Leica logo (in red or chrome); a 'limited' edition to mark 100 years of Leica; or as a simple 'M'. Leica claims it delivers 'functionality and style in one'.

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

PORTSMOUTH



25% off at Portsmouth Historic Dockyard

Until the end of August, attractions at Portsmouth's Historic Dockyard come with a 25% discount, and there's a wealth of maritime heritage to explore, including Henry VIII's Tudor flagship and Nelson's Great Cabin aboard HMS Victory.

Ongoing, 25% discount until 31 August. www.historicdockyard.co.uk

BIRMINGHAM



Holiday Jamboree

Birmingham Hippodrome celebrates the bank holiday weekend in style with its Summer in Southside event of free outdoor theatre, dance, circus and music. A great chance to add something different to your portfolio.

23-24 August. www.birminghamhippodrome.com

LONDON



Notting Hill Carnival

The streets of West London come alive with colour, costume and festivity as Notting Hill Carnival gets underway once again. Pop along and you're all but guaranteed to get some fantastic street shots.

24-25 August. www.thenottinghillcarnival.com



EDINBURGH

Exhibition of photography

Edinburgh Photographic Society is showing off work submitted to the society in the latest iteration of its long-running exhibition. A fantastically diverse selection is on display.

Until 31 August
www.edinburghphotosalon.org

War exhibitions

A pair of war-themed exhibitions debut at Side Gallery this month: 'War Work', documenting Tyneside's military production during WWI, and 'Hiroshima', exploring the impact of the bomb that fell on Japan in 1945 and proceeded to define an era.

Until 12 October
www.amber-online.com

NEWCASTLE





Viewpoint Rod Wheelans

What's in a name? Camera clubs come in many guises, such as photographic societies, imaging groups and foto clubs, but they all share the aim of perfecting the art and plenty of camaraderie

If you want a club where old men wearing cardigans talk about cameras, then there may be one out there for you. There are hundreds of photographic clubs in the UK and they are all unique. What they nearly all share is friendly camaraderie, a love of photography and a desire to take better pictures.

OK, there may be some old-fashioned clubs yearning for the darkroom era, and certainly the demographic profile of a great many clubs tends towards pension age, but the vast majority are welcoming, forward looking, innovative and are far more interested in pictures than equipment.

They offer a variety of exciting events and activities, which might include visits from eminent photographers showing their inspiring work, recorded talks on a variety of subjects, informal help and advice on picture taking and processing, photographic outings, photo making opportunities and lots of *fun*.

Compare your work

Competitions are a great way for you to compare your work with that of others and are an important element of most clubs. All but the most competitive accept that such activities are just for fun, but it can be very exciting to pit yourself against other club members, and very often a visiting judge who will see things, good or bad, in your picture that you hadn't noticed. You get the chance to put your photographs on display and you get to see lots of photographs by other club members, some of whom might



'Liquid Lunch, Common Kingfisher' by Jamie MacArthur, Rolls Royce PS, Derby

be as good as you! Beyond that is the pleasure of seeing your photos being used by the club in battles with other local camera clubs.

Your club will probably be affiliated to a local federation, which in turn will be a member of the Photographic Alliance of Great Britain (PAGB). This will give you access to many regional and national events, competitions, celebrity lectures and photographic opportunities. The PAGB Awards for Photographic Merit are among the most sought-after by amateur photographers, so membership of a club will give you the opportunity, and the help you might need, to achieve some letters after your name.

Direction and encouragement

If you like taking pictures but don't know what to do with them, a club can give you direction and encouragement. They are more social clubs than night classes, but you can learn a great deal from gaining more experience or more highly motivated amateur photographers.

Some clubs meet all-year round, but most meet once a week from autumn to spring. If you are lucky, you may have several to choose from, but even in rural areas there will be at least one club within reasonable travelling distance. You can find your federation at www.thepagb.org.uk/links.htm and they will help you find a club in your area. Try them out and you will soon find one that suits you. They can even help you start your own club.



'Trouble Brewing' by Joe Grabham EFIAP, Durham Photographic Society

Rod Wheelans is a former PAGB President, organises the PAGB Inter-Club Print Championship and GB Cup, and is Chair of the PAGB Awards for Photographic Merit. He has been on the RPS Panels for Visual Art and Photo Travel, is currently a member of the Professional & Applied Panel and is twice MPA Scottish Portrait Photographer of the Year.

New Books

The latest and best books from the world of photography. By Oliver Atwell



Horst: Patterns from Nature

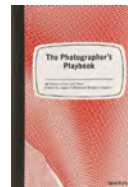
by Martin Barnes, Merrell, £30, hardback, 103 pages, ISBN 978-1-85894-637-5



OFTEN the most fascinating thing about investigating the work of a photographer, particularly one you thought you knew, is when you discover a whole body of work that escaped your attention. This will likely be the case for a majority of readers skimming through this gem of a collection by fashion photographer Horst P Horst. During the mid-1940s, Horst set about documenting botanical specimens in close detail. His intention was to use these natural patterns for things such as wallpaper, textiles, jewellery and glass. Only nine of these beautiful images were seen in Horst's lifetime, but now we have this wonderful volume revealing the complete unseen shots in all their splendour. ★★★★★

The Photographer's Playbook

by Jason Fulford and Gregory Halpern, paperback, Aperture, £16.95, 440 pages, ISBN 978-1-59711-247-5



ONCE in a while a book comes along that is as thrilling as it is useful. This wonderful tome from the consistently reliable Aperture has one basic credo: the best way to learn is by doing. Contained within the pages of this book you will find 307 assignments and ideas from some of the world's top photographers and writers. Much of it offers straightforward tasks (such as go for a walk and take a picture every time the hand on your watch hits 12. Other sections offer titbits of wisdom. Take Justine Kurland's contribution, for example: 'When a student makes conventional or cliché photographs, I suggest they do a Google search to find how many people have made the same pictures.' It's a simple but vital point. Some ideas are abstract; some are blindingly obvious. But they are all immensely fun and inspiring. This is a fantastic book and worth every penny. ★★★★★

SIGMA | Professional Dealer

NEW dp2 Quattro



Reinvention of Camera
Reinvention of DP

- ▶ 29-million-pixel resolution
- ▶ APS-C-type CMOS sensor
- ▶ TRUE III processor
- ▶ Raw & JPEG file formats
- ▶ 9-point AF
- ▶ 30mm f/2.8 (45mm equivalent) lens
- ▶ ISO 100-6400

Our Price £899.00
or pay £13.19 per month

With a radical redesign and tactile, ergonomic feel, plus space for a larger battery. The DP2 Quattro boasts an equivalent of 39 megapixel resolution



The Lens **makes**
the photograph



THE UK'S SIGMA LENS SPECIALIST

MAKE US YOUR FIRST CHOICE FOR ALL YOUR PHOTOGRAPHIC NEEDS

We carry the entire
Sigma range!

Choosing a new lens opens up fresh possibilities for photographic expression. This philosophy has inspired Sigma's quest for lens system perfection throughout their 50 year history.

**FINANCE
AVAILABLE**

Get credit at the checkout

Get an instant decision

Pay just 10% deposit today

Powered by



SIGMA 3
3 YEAR WARRANTY
ON ALL SIGMA LENSES



Get in touch
Get Support
Get Shooting!

★★★★★
Five Star
Service

ARRANGE A TEST DRIVE
ON SELECTED SIGMA CAMERAS

CALL US FOR DETAILS



**NOW
OPEN**

Visit our Luxurious
NEW Showroom in
Gloucestershire



www.cliftoncameras.co.uk

email: sales@cliftoncameras.co.uk

E&OE Prices correct at time of print but are subject to change

28 Parsonage Street
Dursley
Gloucestershire
GL11 4AA

tel: 01453 548 128

OPENING HOURS
MON - SAT 10AM - 5:30PM

Travel Portraits



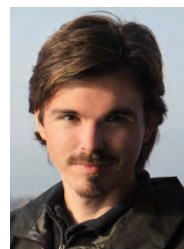
Engaging your subject with their surroundings adds a story and creates a more compelling image

Award-winning photographer **David Lazar** reveals what's needed when capturing natural portraits of strangers

People often tell me that they find it difficult to take good portrait photographs when they're abroad. Approaching strangers and asking to photograph them, often with a language barrier, can be a daunting prospect. There are techniques and approaches I have developed over the ten years I have been photographing people overseas that can help you become confident as a travel portrait photographer. Many of the tips and techniques apply to portrait photography in general.

There are three ways to create travel portraits. One is to interact with people that you meet while exploring a place. Another is to organise a shoot by paying models for their time, which involves some kind of meeting and prior planning. The third approach is to shoot without any interaction with the person in a documentary reportage style, although it can be harder to capture engaging facial expressions in this way. I like to meet people first and spend some time with them before asking for a photo and bringing out the camera. I try not to show any photography gear when exploring new places so as not to create distance or set up any preconceptions during initial encounters.

It can take time and patience to establish a connection, and travelling solo or with other photography enthusiasts is always best. If you're in a large group or even just with a partner or friend who isn't a photographer, it's going to be difficult to take the time needed to make connections with local people. The longer you can spend in someone's



David Lazar

David is a travel photographer and musician from Brisbane, Australia, who captures moments of life, beauty and culture in his photography. David's portraits and landscapes from around the world have been published in *National Geographic*, *Lonely Planet* and in travel magazines. www.davidlazarphoto.com

ALL PICTURES © DAVID LAZAR

KIT LIST



◀ Sling-style bag

A bag like this looks casual, and access to the camera is quick and easy. If gadgets and gizmos aren't so important to you, there's no need for anything bigger.



◀ Lens with a small zoom range

I use a Nikon 24-85mm, which gives flexibility for wider and closer compositions. Portraits are better when the subject has agreed to be photographed and the result is collaborative.



◀ Photoshop or Lightroom

I use both programs for my editing as they're great for creating clear, artistic lighting and colour. Good editing shouldn't be too obvious, but it helps create a focused image that draws the viewer's attention to the points of interest.



A simple scarf provides
a colourful and
powerful frame
for the face



Here the background of the leaves perfectly complements the boy's striking green eyes



Before



After

Editing an image

HERE are some tips to help you make the eyes in portraits stand out. First, desaturate out any shades of blue – often a reflection from the sky. Next, brighten the whites to a clean white (not grey) and never overexposed, and make sure it matches other bright parts of the person's face or clothes so as not to look overdone.

Then brighten the catchlights in the eyes that the camera has captured naturally, but are sometimes not so obvious in the original photo. There are two ways this can be done. One is to use the Dodge tool: zoom in, adjust the brush size and click away on the catchlights in the eyes to make them appear stronger than captured. The other way is to make an adjustment layer to drastically brighten the overall photo (I use Levels or Curves). Then apply a black layer mask

to the layer so the brightness is no longer seen and you can use a white Brush to carefully paint over the parts of the eyes mentioned before. You can keep adjusting the opacity of the Brush to control the strength of each click.

Ensure the iris and other dark reflections are a strong black to contrast against the whites. The last step is to sharpen the irises and catchlights, as well as the eyelashes and eyebrows selectively and not just over the entire image or face.

I sharpen on a duplicate flattened image layer, and I make a black layer mask to selectively paint in the area I wish to sharpen (use the same technique as before). This includes not only the eyes, but also the hair, nostrils, lips and sometimes the clothing. Never sharpen the skin, unless it is to emphasise the lines on an elderly person's face.

➤ company, the higher your chances of getting a better portrait photo.

Simply being in someone's presence for a small period of time can make a big difference as to how comfortable they will feel when you approach them, so be patient and spend time in one place. I like to learn a few words or phrases in the local language as this is always a good ice-breaker. Using gesture and expression, try to comment on something about the person or the place they are in to start an interaction. This could be referring to the clothes they are wearing, a game they are playing, food someone is eating or selling, or a design on a building or an interesting pattern. A relaxed and informal atmosphere to develop personal connection is a good idea before bringing out the camera.

When to shoot

Once this connection has been made, you could ask the person if it's OK to take their photo (by using gesture and expression) and they will probably agree. It is also important to try to meet people who you don't necessarily plan to photograph, as you never know where it will lead. You may be invited into someone's home, or on a tour of a place of work or ritual, for example. ➤ On these occasions, be prepared to go

Proud winner of the TIPA award

“Best Photo Lab Worldwide”

awarded by the editors of 28 leading photography magazines

Lambda & Lightjet prints on
Fuji and Kodak paper,
pigment & canvas prints

Mountings on aluminium
and under acrylic

More than 3,000 framing
options

Custom sizes

Over 220,000 satisfied
customers

The lab of choice for
12,000 pros and 300
galleries

5-year guarantee

Winner of 50 awards from
the photo press



*Pictured: "House of Savreda" by Werner Pawlok, from LUMAS.CO.UK

your
photo under
acrylic
£10.95
15 x 10 cm



GALLERY QUALITY FOR YOUR PHOTOS

WhiteWall.co.uk



Behind the scenes

IN THESE images of a novice monk in Myanmar, we can see the difference between the monk simply standing by the tree (right), versus interacting with the environment (above), which tells more of a story. Exploring a monastery area in the late afternoon, I came across this tree and background, which captured my attention. I often see the scene or background before I've even seen the person who will be in the photo.

When I saw this scene, I knew that it would make a perfect setting for a photo, and I imagined the concept of having a little monk sitting on the ancient tree roots and looking over the landscape in profile. Luckily, I came across a couple of monks sweeping a footpath nearby, and I spent a bit of time interacting with them. After some initial snaps, which I showed them, I asked if we could do another photo over at the tree (by using gesture and expression) and they obliged. We tried a few different seating



positions and I pointed at various places for the boy to look at, to get the head at the best angle.

Looking back at the photos, I can see that the 30 photos we did were taken over a span of two minutes. I like to take a number of photos to experiment with different angles and to increase the chances of capturing a good expression. In many cases he was laughing, which is good because to me it's important that the subject is happy and enjoying being in the photo.

with the flow and perhaps you will come across someone you would like to photograph on the adventure. If you are with locals, it becomes much easier to ask those people you encounter for photos. I have been invited to tour monasteries and temples, visit mosques, schools, villages, neighbourhoods and homes through this technique, and it is often where I find photogenic faces with character that capture my attention.

The eyes are the focal point in any close-up portrait. It's important to frame them in one of the thirds, usually in the upper third of the frame. They need to be clear and, very importantly, sharp. If you use autofocus on the camera and let it find a focal point itself, there is a good chance the camera will choose something like the nose to focus on, but it's paramount that the eyes have pinpoint focus.

I have my camera on autofocus, on centre-point focusing mode. Not only do I frame the eyes on the centre dot while it is autofocusing, but I also zoom right into the eye and aim the central point on the iris. Once that's in focus, I hold it with the shutter half depressed, zoom back out, recompose the shot and take it. This is how I strive to get the eyes as sharp as possible when capturing portraits.

Colour scheme

Having a specific colour scheme running through a portrait photo can make it stronger and more focused. Usually there are only one or two featured colours in my photos, sometimes three. If the background complements the colours of the person, such as their skin or clothing, for example, the photo can be more aesthetically pleasing to look at and therefore more engaging to the viewer. So make a point of looking out for backgrounds with certain colours that help make the subject stand out by

QUICK POSING IDEAS

WHEN you have a person who is ready to be photographed, it is important to be ready with posing ideas in your mind to avoid wasting any time and potentially missing a shot.

Instead of simply taking a photo of someone in the place and position they are already in, it is often better to move and direct them for a more artistic and powerful result if they're happy to move.

I always look around the space and think ahead, trying to find a good background while considering the light, and I roughly visualise the shot in my mind. This is happening even before I have found anyone to photograph, which means I'm much more prepared when I start shooting. I can move quickly and with confidence when shooting, which in turn keeps the experience enjoyable for the subject. With a relaxed atmosphere, I find that the subject will be more comfortable following your direction, and ultimately give you a better shot.



Lean on a surface

Have the subject lean on something, especially in close-up portraits. This will make their posture appear relaxed and engaging. Standing straight and upright with the shoulders down may not engage the viewer quite so effectively. The surface can be a chair or table, and often I get the subject to sit down and use their knee to lean on.



Interaction

It is good to have the subject touch or interact with things around them that say something about their culture or who they are. Physical interaction is also another posing idea, either with oneself or with another person. In this example, I've got the Masai boys to rest their heads on their hands and arms for a personal interaction, as well as with the tree.

‘I work on getting the colours to be as complementary as possible throughout the shot’

complementing or bringing attention to them. Uncluttered backgrounds are also recommended in most portrait photos, so as not to distract from the face.

When photographing people reasonably close up, it's often best to shoot them on their level. So if they are seated on the ground, don't photograph them from your higher standpoint, but move down to their level. Breaking this rule for extreme high or low angles can work well too, but for the most part it's best to keep to their level.

Post-processing of images is a very important step for me in the final creation of a photograph. Using Photoshop, I work on each photo to enhance the light to my taste by brightening parts of the image and darkening others, using adjustment layers and layer masks. In the same way, I also work on getting the colours to be as complementary as possible throughout the entire photo. This can involve boosting and decreasing saturation of specific colours on specific objects or areas of the photo, depending what needs to be done as I originally saw it in my mind's eye.

The most successful portrait photographs usually feature faces that are characterful, engaging, beautiful, interesting or unique. If you come across someone with a face that you think will look powerful in a photograph, try to imagine how you might shoot them and then try your best to engage with them. Then, when you've got that rapport, ask if you can take their photo.

If you are smiling, polite and light-hearted in manner, more often than not they will happily say ‘yes’.

AP



Establishing a rapport with your subject before shooting will help them relax



Use Photoshop or Lightroom to add contrast to your images



Activity

Taking photos of people engaged in an activity, such as these Burmese fishermen, can make for images that tell a story. You may find a person already doing the activity, and at other times you'll have to construct the scene yourself. You can always organise a shoot and pay for the subject's time. Then you can get great activity shots that you have full control over.



Expression

It's good to capture a range of expressions in your portraits. Demonstrating what you want to your subject will help. By asking the subject not to smile, they can portray seemingly deep and reflective emotions. Sometimes you might want the subject to look off-camera, so point to an area for them to look at. Try different angles, as slight changes in head tilt make a big difference.



Object close to face

Having something close to or touching the face of your subject in a close-up portrait can lead to extremely powerful and compelling results, like this example of a young girl with a scarf. The object could be anything, but softer material such as a scarf often works very well as it creates a gentle frame around the face and draws the viewer's attention to the eyes.

Wild Life

Portrait photographer **Brad Wilson** discusses the challenges he faced when he decided to turn his lens towards a new, and often uncooperative, subject. He talks to **Oliver Atwell**



ALL PICTURES © BRAD WILSON

Your latest project, 'Wild Life', a series of studio-based animal portraits, certainly breaks with the conventions of everyday wildlife photography. What drove you towards this idea?

I've spent most of my career taking portraits in New York City. The problem is that, after a while, I felt I'd said all I wanted to say. I started to think that if I wanted to move forward with my work, then I needed to try a different subject, while still using the same portrait techniques. That was when I began imagining what I could achieve if I worked with animals.

The thing I found is that I had quite limited control over the subjects, but I found that utterly exhilarating. When you're working with people, you can ask them to step in front of the camera and turn their head. With an animal, it's a patient waiting process.

What was the one thing that you wanted from these images?

I wanted a sense of empathy between the subject and viewer. There's something so

compelling about an animal looking into the camera. It's a very human thing because we connect with one another through the eyes. It became a huge challenge trying to capture those moments when the subject would look my way. Sometimes there would be one frame in four hours.

With that in mind, a further challenge was focusing. Animals are always moving. While the animals may appear to be still and cooperative in the images, it's a bit of an illusion. I had a window of maybe a few seconds when the subjects weren't shifting position.

Things were further complicated by the camera I was using: a Hasselblad H1 with a Phase One P65+ digital back. The one thing that the camera is great for is its hi-resolution images, which means you can make big prints. What it's not so great at is fast focusing. The H1 is certainly not a sports camera that will shoot 50 frames a second.

What lenses were you working with?

There were a couple of lenses

that I used almost exclusively: the 120mm macro and the 100mm. I tried to use those for everything. There was the odd occasion when, if I needed to photograph an elephant, I'd use an 80mm, but I really wanted the sharpness and perspective

of the 120mm and 100mm.

The other great benefit of those lenses was that it meant I had to get much closer to the animals. I wanted that intimacy and I wanted the viewer to experience that same feeling when viewing the images.



That's also why the images are shot against a black background. All the distracting elements you'd usually see on location are not present. You simply have the subject and the penetrating eye contact.

Can you tell me a little about where all these images were shot and how you lit them?

I shot in all kinds of places. For example, I used a big sound stage in Los Angeles that was more often used for big movie productions. That was great for bigger animals, such as elephants and giraffes, because there was a huge set of doors for them to come through. I also visited a few sanctuaries, particularly in the case of the birds and some of the big cats, and a zoo. I worked with some commercial trainers. The studio was portable – some lights, my camera gear and a huge black backdrop – so I could turn up and set it up myself.

The lighting was a challenge, as the most important thing was to ensure that it remained consistent. It had to be the same arrangement of lights each time and all the images were shot using flash. I considered using continuous lighting, but the amount of power needed wasn't feasible. Plus, it was important that the animals weren't too bothered by the light on them.



Following his early education in art history and studio art, Brad Wilson studied at both the Maine and Santa Fe Photographic workshops to focus on photography. He then moved to New York, where he launched a career in the commercial and fine art genres. His work has been widely published around the world and has featured in several publications. He now lives in Santa Fe, New Mexico.

Wild Life by Brad Wilson, £29.99, is published by Prestel. To see more of his work, visit www.bradwilson.com



1 Orangutan #3, Los Angeles, California, 2011

2 Lion #3, Los Angeles, California, 2010

3 White rhinoceros #1, Albuquerque, New Mexico, 2013

4 Western screech owl #1, Española, New Mexico, 2011

5 Giraffe #3, Los Angeles, California, 2011

Contact

Amateur Photographer, IPC Media, Blue Fin Building,
110 Southwark Street, London SE1 0SU
Telephone 0203 148 4138 Fax 0203 148 8128
Email amateurphotographer@ipcmedia.com
Picture returns: Telephone 0203 148 4121
Email apicturedesk@ipcmedia.com

Subscriptions

Email ipcsubs@quadrantsubs.com.
Telephone 0844 848 0848 or +44 (0)330 3330 233 (overseas)
One year (51 issues) UK £145.55; Europe €259;
USA \$338.99; Rest of World £221.99.

Test Reports

Contact OTC for copies of AP test reports. Tel: 01707 273 773

Advertising

Email mark_rankine@ipcmedia.com
Classified telephone 0203 148 2929. Fax: 0203 148 8158
Display telephone 0203 148 2516. Fax: 0203 148 8158
Inserts call Innovator on 0203 148 3710

Editorial team

Group Editor	Nigel Atherton
Group Editor's PA	Christine Lay
Deputy Editor	Richard Sibley
Technical Editor	Andy Westlake
Deputy Technical Editor	Michael Topham
Technical Writer	Jonathan Devo
Technical Writer	Callum McInerney-Riley
Features & Technique Editor	Phil Hall
Senior Features Writer	Oliver Atwell
News Editor	Chris Cheesman
Production Editor	Lesley Upton
Senior Sub Editor	Oliver Cotton
Art Editor	Mark Jacobs
Deputy Art Editor	Sarah Foster
Designer	Antony Green
Studio Manager	Andrew Sydenham
Picture Researcher	Rosie Barratt
Online Manager	Karen Sheard
Online Production Editor	Paul Nuttall
Digital Art Editor	Simon Warren
Digital Production Editor	Jacky Porter
Staff Writer	Jon Stapley
Photo-Science Consultant	Professor Robert Newman
Senior contributor	Roger Hicks

Special thanks to The moderators of the AP website Andrew Robertson, Fenris Oswin, lisadb, Nick Roberts, The Fat Controller

Advertising

Advertising Director	Mark Rankine	0203 148 2516
Advertisement Manager	Julia Laurence	0203 148 2508
Senior Display Sales Exec	Simon Gerard	0203 148 2510
Classified Sales enquiries		0203 148 2508
Production Coordinator	James Wise	0203 148 2694

Marketing

Marketing Manager	Samantha Blakey	0203 148 4321
Marketing Assistant	Victoria Russell	0203 148 4326

Publishing team

Chief Executive Officer	Marcus Rich
Managing Director	Paul Williams
Publishing Director	Alex Robb
Group Magazines Editor	Garry Coward-Williams

Printed in the UK by Polestar Group
Distributed by Marketforce, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Tel: 0203 148 3333

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. IPC Media or its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or medium, WHETHER PRINTED, ELECTRONIC OR OTHERWISE. Amateur Photographer is a registered trademark of IPC Media © IPC Media 2014. Amateur Photographer (incorporating Photo Technique & Camera Weekly) Email: amateurphotographer@ipcmedia.com Website: www.amateurphotographer.co.uk IPC switchboard tel: 0203 148 5000. Amateur Photographer is published weekly (51 issues per year) on the Tuesday preceding the cover date by IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Distributed by Marketforce (UK) Ltd, Blue Fin Building, 110 Southwark Street SE1 0SU. ISSN 0002-6840. No part of this publication may be reproduced, stored in a retrieval or transmitted in any format or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be lent, sold, hired or otherwise disposed of in a mutilated condition or in any authorised cover by way, or by trade, or otherwise to any publication or advertising matter without first obtaining written permission from the publisher. IPC Media Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. IPC Media reserves the right to use any submissions sent to Amateur Photographer Magazine in any format or medium, including electronic. One-year subscription (51 issues) £145.55 (UK), £259 (Europe), \$338.99 (USA), £221.99 (rest of world). The 2014 US annual DEU subscription price is \$338.99, airfreight and mailing in the USA by named Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica NY 11431. US Postmaster: Send address changes to Amateur Photographer, Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Subscriptions records are maintained at IPC Media, Blue Fin Building, 110 Southwark Street, London, SE1 0SU. Air Business Ltd is acting as our mailing agent.



Inbox

Email amateurphotographer@ipcmedia.com and include your full postal address

Write to Inbox, Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

LETTER OF THE WEEK

Zooms revisited


Not everything endures, but some give repeated value and pleasure. I always read Roger Hicks in *Amateur Photographer*. He has a gift for imparting interesting information while making you think about things from a different point of view.

Having an interest in vintage lenses, I recently bid on eBay for a couple of AP issues published during the 1970s. Old issues of AP reveal how much photography has moved on, especially the marketplace, where once the main means of buying and selling lay in the 220 pages of AP. If you aren't old enough to have seen this at the time, it is a real eye-opener as to how photographic suppliers competed and presented their wares.

Anyway, among the letters published in the issue of 20 October 1979 was one from Roger W Hicks of Bristol on the subject of lens design. Most notably, Mr Hicks covered the then controversial zoom lens debate, saying that even the best zoom lenses could not attain the excellence of prime lenses, while conceding that they provided convenience and versatility, and recommending them on those grounds alone.


Plus ça change, perhaps, because Roger would probably say the same today. I love zoom lenses, but a 50mm f/1.4 always seems to deliver sparkling pictures of great contrast and clarity that eclipse even the professional-grade fast zooms.

Leslie Cole, Wiltshire



Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty. www.samsung.com



Homemade models

In response to your request for information and photos of readers' homemade cameras (*Inbox*, AP 28 June), I thought I would write to you about some of the cameras made by my late father, C Leslie Thomson. He was an enthusiastic photographic experimenter from the 1940s-1960s, and as well as making his own cameras he would make modifications to manufactured cameras to better suit his requirements. He badged his creations 'CIELIST', which incorporated his initials CLT.

The image (right) shows a panoramic camera built in the 1960s. The body of a Wray stereo camera provided the starting point, and a rectangular 'box' carrying a Schneider-Kreuznach Angulon 90mm f/6.8 lens in a Synchro-Compur shutter is mounted to this. Images measuring 92 x 24mm are recorded on to 35mm film.

Another example is a

twin-lens stereo converter unit that he made from scratch to fit his Contax IIA camera. The inspiration for this was seeing a photograph of a Zeiss 'Stereotar', but it bears no relation to the rare Zeiss unit.

I am not sure what is likely to happen to these cameras in the future. The younger members of my family are not interested in owning them, so hopefully when the time comes I will find a camera collector who would like to have them. At the moment,

though, these are working cameras that I still use, so they will continue to be safe in my hands. **Douglas Thomson, Edinburgh**

We'll be starting a new series on readers' homemade cameras in a few weeks' time. If any of our readers would like to contribute, drop us a line at amateurphotographer@ipcmedia.com and we'll send you a list of what we need – Nigel Atherton, Editor



Are you interested in making your own cameras? If so, let us know



© KATHRYN J SCOLAH



© KATHRYN J SCOLAH

'Lost Generation' (above left) and 'Edwardian Era' by Kathryn J Scolah MPAGB FBPE

'Only a woman...'

I read the *News* item about camera clubs (AP 26 July) and the bit that stuck out for me was the reference to the idea that women are only there to make the tea. I know you intimated this may have been a thing of the past, but in my experience there is still a grain of truth in that statement.

While out with my male friends taking pictures, I am often overlooked during conversations with strangers. I can sense them thinking, 'Oh, she's only a woman. What does she know about photography?' To redress the balance a little, I thought you might like to see a few of my images (above).

Kathryn J Scolah, via email

Camera prices

I read with interest Nick Turpin's article *Life on the street* in AP 19 July. In it, he recommends the use of a full-frame camera – he uses a

Leica M9, priced at around £5,100 body only, plus he recommends a 35mm lens. A Leitz Summicron f/2 costs £1,975, which makes a total of £7,075 for street photography.

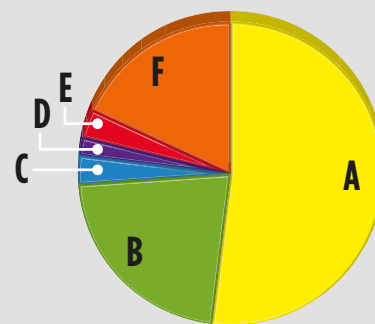
Can I remind you that the title of your publication, which incidentally I have read since I was 14 (I am now 70), is *Amateur Photographer*, not *Professional Photographer*? We mere mortals only dream of Leica M9s, and even if I could afford it, the one who must be obeyed would very quickly remove the idea from my head. **Ken Westmoreland, West Yorkshire**

First, Ken, Nick was describing his ideal kit, but that doesn't mean you have to use that yourself. You can, of course, use any camera for street photography. Second, whether someone is an amateur or professional photographer is of no

relevance to their disposable income. The vast majority of Leicas are sold to amateurs, and some of them read AP. Third, if you really want a Leica yourself but can't afford an M9, you can find second-hand M8 bodies for around £1,000 or, if you're prepared to go back to film, a good-condition M4 for about half that – Nigel Atherton, Editor

Leica omission

Surprisingly, the excellent 100-year review of the Leica Company and equipment (AP 19 July) did not include mention of Leica's association with Panasonic. Pooling the mechanical and optical expertise of Leica with Panasonic's sensor and electronic skills has proved to be a synergy of considerable excellence – the venture must surely be an important period in the history of Leica. **Ted Boller, West Midlands**



In AP 2 August, we asked...

What's your opinion of war photography?

You answered...

A	It provides a valuable record for future historians	52%
B	It bears witness to atrocities so that perpetrators can be brought to justice	22%
C	It helps to end wars and prevent future ones	3%
D	It's intrusive and voyeuristic and should not be done, or published	2%
E	War photographers are thrill seekers wanting to profit from the misery of others	3%
F	War photographers are idealistic in their motives, but naive in that it changes nothing	18%

What you said

'It's nasty job but somebody has to do it. We need to know what is happening'

'I don't think that war photographers are in the position of being able to show what's really happening any more'

Join the debate on the AP forum

This week we ask

Would you ever buy old photographs from a boot fair or junk shop?

Vote online www.amateurphotographer.co.uk

Guess the date



Win! Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). The person who is closest to the exact date wins a year's digital subscription to AP, worth £79.99. To guess the date of this cover (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.



The 2 August issue's cover was from 7 February 2009. The winner is Nicky Taylor from London, who was the first correct entry drawn at random.

In next week's issue On sale Tuesday 26 August

Making the most of bad weather

Why rain, wind and stormy skies can make for better landscapes



36-million-pixel shootout

The three highest-resolution full-frame cameras compared

The art of flowers

How to capture beautiful floral still-life images

Creative Photoshop

Improve your digital darkroom skills with our step-by-step guide

Vivian often turned the camera on herself, playing with the idea of artist self-portraits



Curating a legacy



The acclaimed documentary *Finding Vivian Maier* focuses on one of America's most enigmatic photographers. **Charlie Siskel**, its director, explains why he found her story so compelling. He talks to **Oliver Atwell**

It was John Szarkowski, the pre-eminent photographer, historian and critic, who noted that photographs can be either described as windows looking out into the world, or as mirrors reflecting the artist behind the camera. But how do you analyse images when the photographer in control of the lens appears to be a total enigma, even on those occasions when the photographer turns the camera on herself?

That's the quandary that sits at the centre of the new documentary *Finding Vivian Maier*, a fascinating detective story that follows the journey of Chicago-based local filmmaker, photographer and Vivian Maier archivist John Maloof.

It was during John's research in 2007 to co-author a book detailing the history of his neighbourhood, Portage Park in the north west of Chicago, that he first happened upon Vivian Maier's images. Following a request by his publisher to include some vintage pictures within his book, John bought a box of negatives at an auction house for \$300 (around £180).

The negatives contained therein were so fascinating that John felt compelled to track down the other bidders who won boxes from the same lot to see if he could buy them. All the negatives were by one Vivian Maier, a figure so obscure even a Google search revealed nothing.

A little detective work later (revealing that Vivian was an everyday housekeeper and nanny) and John was directed towards a storage unit containing an astonishing array of items.

Vivian was a hoarder to rival all others, even going so far as to collect teeth in an old film canister. But the real prize of this collection wasn't the hats, shoes, bus passes or uncashed income tax cheques (amounting to thousands of dollars) – it was the 100,000 negatives, 700 rolls of undeveloped colour film and the

2,000 rolls of undeveloped black & white film. So begins one of the most fascinating stories to come out of the world of photography for a long time.

'When I first became involved with the film project, the general idea was to produce a straight biography of Vivian Maier,' says Charlie Siskel (pictured above), director of *Finding Vivian Maier*. 'I wasn't so interested in that because, although she's a fascinating character, I felt the film could be a roller-coaster ride. It had to be a kind of detective story because there's a real mystery at the centre. Why was this nanny and housekeeper such a prolific photographer and, more than that, why did she never show her images to anyone? Why are we only seeing them now? The real story for me is the discovery of this body of work and the fact that she is finally getting the recognition she deserves.'

Mastering the camera

To look at the work of Vivian Maier is to look upon the work of an artist who was truly in control of their medium. Both Mary Ellen Mark and Joel Meyerowitz (who describes Vivian as a 'genuine shooter') have commented on more than one occasion about Vivian's great eye for an image: her sense of framing, light and environment, and her ability to communicate humour and tragedy.

'One of the fascinating things to me was how economical Vivian was with her shooting, despite how many rolls of film she shot in her lifetime,' says Charlie. 'We actually figured out she was probably shooting about one roll a day throughout four decades. That's particularly important because the archiving of Vivian's work,



ALL PICTURES © VIVIAN MAIER/MALOOF COLLECTION

Despite being self-taught, Vivian had a clear eye for framing and composition



➤ with the help of the Howard Greenberg Gallery and Joel Meyerowitz, was occurring as we were making the documentary. They were producing around 300 scans a week. When you look through the contact sheets you can see that she rarely produced multiple exposures of her subjects. More often than not, she would take one frame and then move on. She knew exactly what she wanted to shoot and then it was on to the next subject. There's a big lesson in there for today's spray-and-pray digital photographers.'

The scope of Vivian's subject matter is astonishing to see (the archive is now 90% complete). Vivian was in some sense a self-appointed journalist, one eager to document the time in which she was living. Through Vivian's work, we see an artist building an archive – one that reflects the society that surrounded her.

'Vivian had a great eye for a story,' says Charlie. 'She had a journalistic mind. When you go through the various items she kept you'll find a great number of newspaper clippings dealing with subjects like corrupt politicians, rape and murder.

Basically, it's all the things that journalists see fit to put into newspapers. On one occasion, she witnessed a little boy get hit by a car in a quiet suburb and she was right there with her camera, documenting the scene with her Rolleiflex TLR. Vivian was itching for an outlet for her creativity.'

With this in mind, it's no surprise to find Vivian gravitating towards subjects that may otherwise remain unseen. She was particularly fond of photographing down-and-outs, people on the fringes of society.

'She had to no fear of going into the rougher areas of Chicago with her camera,' he says. 'There she'd find people who were disenfranchised and didn't fit into society. They were ghostlike and weren't a part of the kind of life she was seeing working as a nanny for privileged families.'

'The thing that strikes me about Vivian's work is that there always seems to be a degree of empathy with her subjects,' continues Charlie. 'For example, Vivian seemed to have a penchant for photographically studying the relationships of children with adults. In her images of children, they're always shot in such a way

that the eyes really draw you in.'

On the other hand, there is a kind of ruthlessness to Vivian's photographs. It's perhaps an unavoidable trait considering that people were her primary subjects and her documentation was a result of her journalistic drive.

'She never flinched from a subject,' says Charlie. 'She was doing her version of war photography – you don't look away in the presence of hardship and suffering. So when she's photographing a boy who's just been hit by a car, there's a coldness there. The boy was fine, but who knows if Vivian would have continued shooting if the situation turned out worse?'

Fascinating secrets

Trying to get to grips with just who Vivian Maier was is no mean feat. At one point, John Maloof and the filmmakers employ the services of a genealogist to trace the elusive photographer's path. It was without a doubt the most difficult task this particular genealogist has ever faced.

The secrets that are revealed are certainly fascinating (we find that Vivian cut off all contact with her family and it was most likely her mother who inspired her to take up photography), but what's perhaps more interesting is the character – or even lack of one – that Vivian built for herself to deal with the people she knew in her everyday life in Chicago.

'We were keen that we would never speak on Vivian's behalf,' explains Charlie. 'We would let the people who knew her do that and what we found was that they would always contradict one another. So, for example, Vivian had a French accent. We interviewed two expert linguists who knew her. One insists her accent

Above: Vivian once described herself as 'a sort of spy' – a clear reference to her documentation of street life

Below: Vivian's journalistic mind led to many great shots





While most of Vivian's images are candid, there are the occasional shots of posed subjects

was genuine. The other insists it was fake. One person will say she posed people in her photographs, another will say the opposite. Such was the power of the mystery of this woman.'

One thing that a lot of people seem to agree on was that, due to her strict embargo on all matters of her personal life, Vivian would have hated having her work seen and to have herself the subject of such intense worldwide speculation.

In one key scene of the film, John Maloof confesses to camera that he has begun to experience feelings of guilt and discomfort that he is putting this work out into the world, an act that, according to a number of people, contravenes Vivian's wishes.

In actual fact, Vivian never made any such statement saying that she wanted her work to remain hidden,' says Charlie. 'In the film, we found clear evidence that she was approaching the idea of having her work seen by the public. For various reasons, that never happened in her lifetime. But we don't have another Franz Kafka here. Kafka asked that all of his work be destroyed following his death. It was released into the world against his wishes. It was the same with Emily Dickinson.'

But there's another problem. Despite the fact that she took more than 150,000 photos over a 40-year period, Vivian's work was essentially incomplete when she died in April 2009. The thing is, a photographer's work doesn't end when the negatives are developed. There then follows the printing and the decision of which images to show the public. That means John Maloof is having to curate Vivian's work on her behalf.

'This is a huge burden on John because Vivian shot so many damn things,' says Charlie. 'If he chooses too many images of one thing, Vivian will forever sit under a label of that particular thing.'

Time will tell how Vivian Maier's photographic legacy will settle into the annals of history. It's only been just under seven years since the discovery of her work, yet she is already being mentioned in the same breath as many of the 20th century's great photographers – Diane Arbus, Robert Frank, Eugène Atget and Weegee are obvious references. Regardless of how she will sit in the pantheon of master practitioners, Vivian's images have, in the words of many, turned the world of street photography on its head. AP

The Rolleiflex TLR

VIVIAN Maier's first camera was a modest Kodak Brownie box camera that had one shutter speed, no aperture and no focus control. In 1952, she bought her first Rolleiflex camera.

Over the course of her career, Vivian used a Rolleiflex 3.5T, Rolleiflex 3.5F, Rolleiflex 2.8C, Rolleiflex Automat and others. She later also used a Leica IIc, an Ihagee Exakta, a Zeiss Contarex and various other models of SLR cameras.

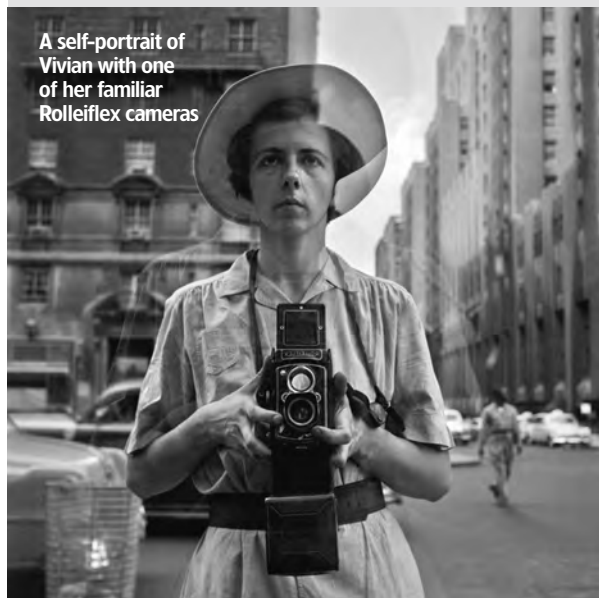
Despite Vivian's various collections of cameras, it's the Rolleiflex TLR that will most often be associated with her work. Its silent leaf shutter, waist-level finder and bright screen were ideal tools for her street photography.

'The Rolleiflex is a great disguise camera,' says Joel Meyerowitz in the film. 'It isn't a camera you hold up to your eye. You can keep it by your waist and look down through the viewfinder. Vivian's camera was shooting at an angle pointing up and it gave the people in her images a towering magnitude.'

'Street photographers tend to be gregarious in the sense in that they can go out on the street and they're comfortable being among people. But at the same time they're a funny mixture of solitary. You observe, embrace and take in, but you stand back and try to stay invisible.'



A self-portrait of Vivian with one of her familiar Rolleiflex cameras



To learn more and to see if *Finding Vivian Maier* is screening in your area, visit www.findingvivianmaier.com. *Vivian Maier: a Photographer Found* by John Maloof will be published by Harper Design in November, 2014.



Only the parts of the object in direct contact with the glass remain in focus, with a soft fall-off for the remainder

Spectacular Scanography

Create high-detailed still-life images using your desktop scanner.

Phil Hall reveals how

If you've got a flatbed scanner sitting on your desk gathering dust, now's the time to warm it up and start creating highly detailed, rich, artistic still-life images.

Scanography – or scanography or scanner art – for those who haven't come across it before, is the process of capturing three-dimensional objects using a flatbed scanner. If this sounds like a relatively modern process, scanography can trace its heritage back to the first photocopiers, where artists like Sonia Landy Sheridan would first exploit this technique.

Why not just use a digital camera, you may ask? Well, there are a number of key characteristics that make images made using scanography that little bit special and separate them from a shot taken with a camera and a copyboard.

Depth of field

Because scanners have been designed to replicate documents, it's possible to achieve incredible close focusing on your object. There's a twist, though, because despite the close focusing, they don't require a great depth of field as they're only designed to scan flat items. Consequently, the only parts of the scanned object that remain sharp are the points in contact with the glass plate. While this drop-off in focus is a hindrance for some, many others embrace the appealing soft recession of detail.

By their very nature, scanners create their own light, so there's no need to worry about illumination since the scanner head produces a soft and even light as it



The level of detail rendered from the scanner is impressive

ALL PICTURES © PHIL HALL

KIT LIST



Scanner

Even if your scanner is a few years old, it will still deliver decent results. In fact, new models can be picked up for under £100 if you want to give it a go.



Light shield

To help protect your scans from light leak when the scanner lid is raised, you'll need a decent-sized box to place over your object – a shoebox is ideal for this, ideally lined with a dark fabric.



Software

Scanners come bundled with software to acquire the scan (for both Mac and PC), but you'll still need an image-editing program like Photoshop or Elements to get the best from your scanned images.

➤ passes across your chosen object. However, as you'll be scanning a three-dimensional object, you won't be able to close the scanner lid, resulting in light leaking into the scanner and impacting on the final result.

To combat this, you can either use the scanner in a darkened room, or build a box to place over your object. Don't be afraid to experiment: if you have a transparency lid, it can penetrate translucent objects for some quite unusual effects.

In addition, with many modern-day flatbed scanners offering a resolution that can eclipse that of even the most densely populated DSLR sensors or medium-format sensor backs, and the ability in some cases to scan using 48-bit colour to result in a 16-bit scanned image, it's easy to see the appeal in scanography.

Scanography can produce some beautifully detailed results, so why not give it a go?

AP



A STEP-BY-STEP GUIDE TO SCANOGRAPHY



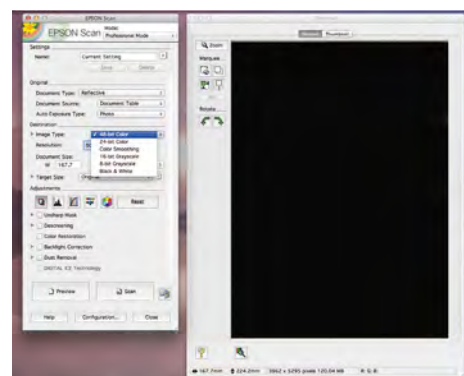
1 Arrange objects

Once you've fixed up the scanner, make sure the surface is as clean as possible before you place your object on the glass, otherwise you'll end up spending a lot of time retouching the image later in Photoshop. With that done, arrange your object. Avoid using heavy items as this can break the glass or mount.



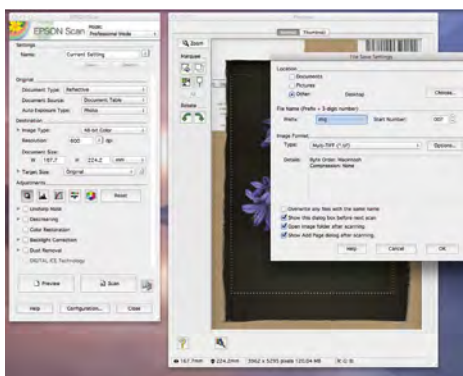
2 Cut out light

Leave the scanner lid upright and, if working at night, switch off all lights to avoid any light leaks. If you're working in the day, use a box with a hole cut in the base to place over your object to avoid unwanted light encroaching on your scan. Ideally, you'll line this with dark fabric, such as velvet.



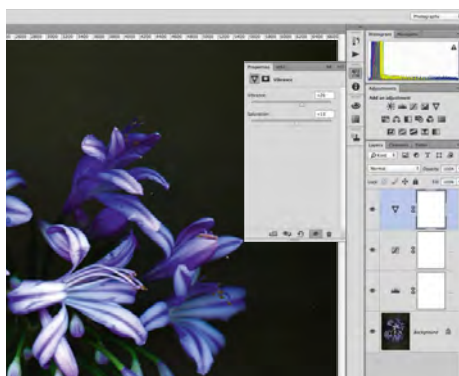
3 Scanner set-up

In this example, we'll be using Epson's scanning software, but the settings we've chosen can be transferred across to other platforms. Set the Image type to 48-bit Color and the Resolution to 600dpi, and ensure other adjustments are de-selected – we want to treat the scan in a similar way to a raw file.



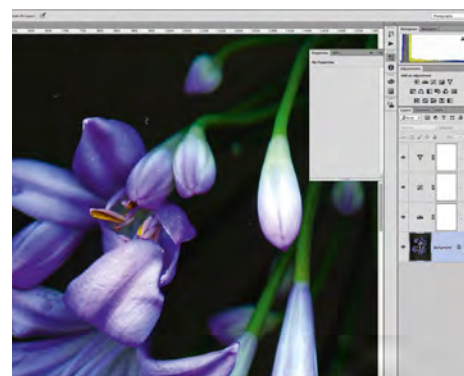
4 Preview and scan

Hit Preview and the scanner will make a quick sweep of your object. Assess and if you're happy with its placement, crop out any unwanted elements, then select Scan. To save your image, select the Image Format Type as TIFF before hitting OK.



5 Adjustments

Open the scanned image in Photoshop and you'll find that the image probably needs some basic adjustments to give it a bit more 'bite'. Here, we'll boost the Levels, tweak the Curves and play around with the Vibrance to boost some of the more muted colours.



6 Clean the scan

With the adjustments done, click on the Background layer and you'll find that there's still some tidying up to do, despite every effort to clean the glass. Zoom in on the image and with the Healing Brush tool, remove the unwanted blemishes.

photokina

World of imaging

COLOGNE | SEPTEMBER 16-21

2014

DISCOVER THE MANY WORLDS OF IMAGING.

When the global leading industry fair opens in autumn 2014, the entire photo world will be casting its eyes on Cologne. photokina is the centre of attraction for experts from the industry and trade, for manufacturers, service providers, professional users and photo enthusiasts.

For good reason: This is the only show at which the many worlds of imaging are represented in all their facets – from taking photos to saving them, from processing to printing. When the worldwide business meets up to network, you shouldn't be missing: Be there and discover new trends and technical innovations first-hand!

The must-attend event for professionals.

International Business Media Services Ltd. · 42 Christchurch Road · Ringwood BH24 1DN
Tel. +44 (0) 1425 48 68 30 · Fax +44 (0) 1425 48 68 31 · info@koelnmesse.co.uk

Buy tickets
online and save
up to 40 %!
photokina.com



#photokina



koelnmesse

Power beyond its size



i40

The new Nissin i40 mini flash.

Introducing Nissin's new pocket size flashgun, the i40. Weighing in at just 203g and measuring only 85mm high, this high specification flash is ideal for travelling.

Although compact, the i40 packs a real punch with a guide number of GN40 at ISO100. It boasts an auto zoom range of 24 – 105mm (16mm with built in diffuser) and supports up to 1/8000th second shutter speed. Other features include LED video light function, Wireless TTL and a bounce and swivel head - all wrapped up in a stylish design with easy to use intuitive controls.

The i40 is available in Canon, Nikon, Sony, Four Thirds and Fuji fit.

Visit www.kenro.co.uk to find out more.



Nissin
The art of light



Supplying the photographic industry for over 40 years
Kenro Ltd, Greenbridge Road, Swindon, SN3 3LH
t: 01793 615836 f: 01793 530108 e: sales@kenro.co.uk

➤ www.kenro.co.uk
➤ Follow us on Twitter
➤ Like us on Facebook

40
YEARS OF
Kenro

The Knight and His Steed

by Nicolas Reusens

Nicolas Reusens discusses his Sony World Photography Award-winning chance shot. He talks to **Oliver Atwell**

When I was a child, I collected all kinds of insects. They fascinated me, particularly when I imagined them to be huge monsters, almost human size. Many years later, when I became a photographer and started to discover the world of macro photography, I had the opportunity to make that vision a little more of a reality.

The process of macro photography is a steep learning curve. I learned early on that I had to make my images stand out by taking an artistic approach. I base my style on the other art forms that I love, such as paintings or sculptures, or, in many cases, the work of other macro photographers. Light is perhaps the most important part of the process, closely followed by the colour and background. It's also vital to strive to get the protagonist of your shot in focus and nicely framed. When you have those skills in place, you can move on to the next phase: that something extra, such as in this shot taken in the rainforests in Central America.

I was lucky enough to capture this image quite by chance. I was in the middle of a shoot of the red-eyed tree frog (*Agalychnis callidryas*), the most photographed species of frog on

Earth. It also happens to be one of my favourite subjects.

During the shoot, my colleague came across a sleeping Hercules beetle (*Dynastes hercules*). He carefully picked it up and brought it over, thinking I could photograph it later. I told him to leave it on a nearby branch and I could get to it when I was done with the frog. I kept shooting the frog, but it became nervous and made an astonishing 1.5-metre jump. Not content with that distance, the frog took another half-a-metre jump and landed right next to the sleeping beetle.

Once I'd recovered from the shock of that, I began to worry that the Hercules beetle was suddenly going to wake up and vent its frustration on the frog. However, my colleague, who is also a herpetologist and a frog specialist, told me there was absolutely no way it was going to wake up any time soon.

I had to quickly readjust the settings on my camera as this new location was a little more shady than my original location. Once I'd fired off a few shots, the frog decided it wasn't content with its new location and climbed over the beetle to move further along the branch. I had the chance to take five shots and only three of those were in focus.

Nicolas Reusens

Nicolas Reusens is a Swedish wildlife photographer, living in Spain. He specialises in extreme macro and has been published in various magazines, including *National Geographic*. He won the Open Nature and Wildlife category of the 2014 Sony World Photography Awards. www.nicolasreusens.com



© NICOLAS REUSENS

Although I was there to shoot the tree frog, I'm very happy that I also managed to get an image with a Hercules beetle. These are the most famous and largest of the rhinoceros beetles. Their title is well deserved, with some able to lift more than 850 times (up to 8kg) their own weight, with some males reaching 17cm.

For this shot, I used my full-frame Canon EOS 5D Mark III with my trusty Canon 100mm f/2.8 macro lens. I love shooting in extreme low-light situations and the EOS 5D Mark III is a super camera for this. The fact that I can increase the ISO without noticing it too much after processing the picture is great. The camera





body is also built to last, which is a vital asset considering some of locations in which I shoot. Also bear in mind I'm working with creatures that can move as quick as lightning, so the fast focus is a godsend.

Something I am often asked about this shot is: 'How do you find the right exposure in just a few seconds?' My reply is: 'You

only need concentration, luck and patience.' If the situation takes seconds to occur, be prepared to shoot even faster. Always have your gear ready if you need to change some parameters. If you know what kind of events may occur, have a plan B so you can adjust your gear faster. Basically, always notice the light.

AP

FOLLOWING THE RULES

It is important to develop and follow your instinct during your career. You have to learn how to quickly apply the rules of photography even when you're working on the fly. For example, here we can see the application of the rule of thirds – the guideline that states that an image should be imagined as divided into nine equal parts by two equally

spaced horizontal lines and two equally spaced vertical lines. The important compositional elements should be placed along these lines or their intersections. You can see that's what I've done here. In photography, this is almost always a must as it adds more interest and even tension to the composition. But that's not to say you can't break that rule.

EXCLUSIVE TRIAL ORDER FORM

YES! I would like a trial subscription to Amateur Photographer, paying just **£12 for my first 12 issues**, and then just **£23.49** per quarter thereafter by Direct Debit. **Saving over £63** across the first year!*

(complete your details below).

Instructions to your bank or building society to pay by Direct Debit
For office use only Originator's Reference - 764 221



Name of Bank:

Address of Bank:

Postcode:

Name of Account Holder:

Acct No: Sort Code:

Please pay IPC Media Ltd., Direct Debits from the account detailed on this instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with IPC Media Ltd. and if so, details will be passed electronically to my bank or building society.

Your Details

Mr/Mrs/Ms/Miss: Forename:

Surname:

If you would like to receive emails from IPC and Amateur Photographer containing news, special offers, product service information and, occasionally, take part in our magazine research via email, please include your email below.

Email:

Address:

Postcode:

Country:

Home Tel No (inc. area code):

Would you like to receive messages to your mobile from IPC and Amateur Photographer containing news, special offers, product and service information and take part in our research? If yes, please include your mobile phone number here.

Mobile No:

Date of Birth:

OVERSEAS SUBSCRIBERS SAVE 25%.

Visit www.amateurphotographersubs.co.uk/15C and select your country from the drop down OR call +44 330 3330 233 and quote code 15C

Send coupon to:

**Amateur Photographer Subscriptions,
FREEPOST CY1061, Haywards Heath,
West Sussex, RH16 3BR** (No stamp required)

*Offer open to new subscribers only. Direct Debit offer is available to UK subscribers only. Please allow up to six weeks for delivery of your first subscription issue (up to eight weeks overseas). The full subscription rate is for one year (51 issues) and includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. Offer closes 30.09.2014. For enquiries from the UK please call: 0844 848 0848, for overseas please call: +44 (0)330 3330 233 or e-mail: ipcsubs@quadrantsubs.com. Amateur Photographer, published by IPC Media Limited, will collect your personal information to process your order. Amateur Photographer and IPC Media would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer not to hear from IPC Media ☐. IPC Media may occasionally pass your details to carefully selected organisations so that they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer not to be contacted ☐. IPC Media who publish Amateur Photographer would like to send messages to your mobile with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive messages please tick here ☐. IPC would like to email you with offers from carefully selected organisations and brands, promoting and researching their products and services. If you want to receive these messages please tick here ☐.

CODE: 110Q

Saturday 5 July 2014

Amateur Photographer

All New AP!
Now with more technique, opinion and inspiration

Passionate about photography since 1884



The perfect compact

Find out why the Sony RX100 III ticks every box



Toast to the coast

Stunning images of sea life around the British Isles



Lava light

The photographers who risk their lives to bring us images like this

Using window light

Damien Lovegrove shows how to create beautifully lit portraits with natural light

PLUS Adobe Lightroom Mobile • APOY round 5 • Martin Evening • Professor Bob Newman

MORE REASONS TO SUBSCRIBE...

- **SAVE MONEY ON THE COVER PRICE EVERY WEEK**
- **NEVER MISS AN ISSUE**
- **ENJOY CONVENIENT HOME DELIVERY EVERY WEEK**
- **TRIAL OFFER – IF YOU AT ANY TIME WISH TO CANCEL – WE WILL REFUND YOU ON ALL UN-MAILED ISSUES**



0844 848 0848

Quote code 110Q

7 days a week from 8am to 9pm (UK time). Overseas: +44 (0)330 3330 233

TRIAL EXCLUSIVE!

12 ISSUES

FOR JUST £12!

HURRY!

This is a limited offer – so reply today!



amateurphotographersubs.co.uk/Aug14



**Complete the
coupon opposite**

THE DIRECT DEBIT GUARANTEE • This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits • If there are any changes to the amount, date or frequency of your Direct Debit IPC Media Ltd. will notify you 10 working days in advance of your account being debited or as otherwise agreed. If you request IPC Media Ltd. to collect a payment, confirmation of the amount and date will be given to you at the time of the request • If an error is made in the payment of your Direct Debit, by IPC Media Ltd. or your bank or building society you are entitled to a full and immediate refund of the amount paid from your bank or building society – If you receive a refund you are not entitled to, you must pay it back when IPC Media Ltd. asks you to • You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.

Grays of Westminster®

Exclusively... **Nikon**



Nikon D4s

MOVE UP TO A **Nikon** NOW!

BUY A NEW **Nikon D610**

and get up to £150 extra
in part-exchange for your
old Nikon DSLR camera!

This offer is valid from
1st June – 31st August 2014.
Please contact us to arrange an
evaluation of your equipment on:

☎ 020 7828 4925



**0% OR LOW
INTEREST
FINANCE**

No deposit Required

☎ 020-7828 4925

For full details



NIKON DIGITAL CAMERAS

Nikon D4S SLR body.....	£4,999.00
Nikon D4S+ AF-S 14-24mm f/2.8G IF-ED Kit.....	£6,275.00
Nikon D4S + AF-S 24-70mm f/2.8G IF-ED Kit.....	£6,195.00
Nikon D4S + AF-S 14-24mm & 24-70mm f/2.8G Kit.....	£7,495.00
Nikon D810 SLR body.....	£2,699.00
Nikon D810 + MB-D12 Grip Kit.....	£2,949.00
Nikon D810 + AF-S 14-24mm f/2.8G ED Nikkor.....	£3,899.00
Nikon D810 + AF-S 24-70mm f/2.8G ED Nikkor.....	£3,815.00
Nikon D810+AF-S 14-24mm f/2.8G&AF-S 24-70mm f/2.8GED Nikkor Kit.....	£5,125.00
Nikon D800E SLR body.....	£2,349.00
Nikon D800E + MB-D12 Grip Kit.....	£2,630.00
Nikon D800E + AF-S 14-24mm f/2.8G ED Nikkor.....	£3,649.00
Nikon D800E + AF-S 24-70mm f/2.8G ED Nikkor.....	£3,575.00
Nikon D800E+AF-S 14-24mm f/2.8G&AF-S 24-70mm f/2.8GED Nikkor Kit.....	£4,875.00
Nikon MB-D12 Grip for D800E/D800.....	£285.00
Nikon D610 SLR body.....	£1,385.00
Nikon D610 + MB-D14 Grip Kit.....	£1,575.00
Nikon D610 + AF-S 24-85mm f/3.5-4.5G ED VR Nikkor.....	£1,799.00
MB-D14 Grip for D610.....	£195.00
Nikon D7100 SLR body.....	£835.00
Nikon D7100 + MB-D15 Grip Kit.....	£1,059.00
Nikon D7100 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£965.00
Nikon D7100 + 18-140mm f/3.5-5.6G VR DX ED Kit.....	£1,095.00
Nikon D7000 SLR body.....	£579.00
Nikon D7000 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£699.00
Nikon D7000 + 18-200mm f/3.5-5.6G VR II DX IF-ED Kit.....	£1,159.00
Nikon D7000 + MB-D11 Kit.....	£789.00
Nikon D5300 SLR body.....	£545.00
Nikon D5300 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£595.00
Nikon D5300 + AF-S 18-140mm f/3.5-5.6G VR DX Kit.....	£879.00
Nikon D5200 SLR body.....	£425.00
Nikon D5200 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£495.00
Nikon D3300 SLR body.....	£349.00
Nikon D3300 + AF-S 18-55mm f/3.5-5.6G VR DX Kit.....	£415.00
Nikon D3200 SLR body.....	£279.00
Nikon D3200 + 18-55mm f/3.5-5.6G VR DX Kit.....	£339.00
Nikon Df + AF-S 50mm f/1.8G Special Edition.....	£2,445.00
Nikon Df SLR body, chrome or black finish.....	£2,195.00

NIKON 1 SYSTEM

Nikon 1 V2 10-30mm Kit.....	£659.00
Nikon 1 V2 10-30mm & 30-110mm Twin Kit.....	£799.00
Nikon 1 S1 11-27.5mm Kit.....	£475.00
Nikon 1 S1 11-27.5mm + 30-110mm Kit.....	£595.00
Nikon 1 AW1 + 11-27.5mm f/3.5-5.6.....	£749.00
Nikon 1 AW1 + 11-27.5mm f/3.5-5.6 + 10mm f/2.8.....	£949.00
Nikkor VR 6.7-13mm f/3.5-5.6.....	£425.00
Nikkor VR 11-27.5mm f/3.5-5.6.....	£169.00
Nikkor VR 10-30mm f/3.5-5.6.....	£145.00
Nikkor VR 30-110mm f/3.8-5.6.....	£179.00
Nikkor 10mm f/2.8.....	£179.00
1 Nikkor AW 10mm f/2.8.....	£299.00
Nikkor 18.5mm f/1.8.....	£179.00
Nikkor VR 10-100mm f/4.5-5.6 PD-Zoom.....	£545.00
Nikon SB-N7 Speedlight.....	£139.00
Nikon GP-N100 GPS Unit.....	£99.00
Mount adapter FT1.....	£199.00

NIKON COOLPIX

Nikon Coolpix A.....	£849.00
Nikon Coolpix P7800.....	£499.00

AF-S & AF DX NIKKOR LENSES

10.5mm f/2.8G AF DX ED Fisheye.....	£545.00
AF-S 35mm f/1.8G DX.....	£149.00
AF-S 10-24mm f/3.5-4.5G IF-ED DX.....	£639.00
AF-S 12-24mm f/4G IF-ED DX.....	£829.00
AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£439.00
AF-S 17-55mm f/2.8G DX IF-ED.....	£1,049.00
AF-S 18-55mm f/3.5-5.6G VR ED DX.....	£145.00
AF-S 18-55mm f/3.5-5.6G VR II ED DX.....	£229.00
AF-S 18-105mm f/3.5-5.6G VR DX IF-ED.....	£209.00
AF-S 18-140mm f/3.5-5.6G VR DX ED.....	£475.00
AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED.....	£585.00
AF-S 18-300mm f/3.5-5.6G ED VR DX.....	£675.00
AF-S 18-300mm f/3.5-6.3G ED VR DX.....	£629.00
AF-S 55-200mm f/4.5-6.3G VR DX IF-ED.....	£245.00
AF-S 55-300mm f/4.5-5.6G DX VR.....	£279.00

AF FX NIKKOR LENSES

14mm f/2.8D AF ED.....	£1,219.00
16mm f/2.8D AF Fisheye.....	£619.00
20mm f/2.8D AF.....	£465.00
24mm f/2.8D AF.....	£369.00

28mm f/2.8D AF.....	£245.00
35mm f/2D AF.....	£255.00
50mm f/1.8D AF.....	£109.00
50mm f/1.4D AF.....	£235.00
85mm f/1.8D AF.....	£299.00
85mm f/1.4D AF IF.....	£949.00
105mm f/2D AF-DC.....	£799.00
135mm f/2D AF-DC.....	£1,025.00
180mm f/2.8D AF IF-ED.....	£695.00

AF-S FX SILENT WAVE NIKKOR LENSES

AF-S 24mm f/1.4G ED.....	£1,469.00
AF-S 28mm f/1.8G.....	£499.00
AF-S 35mm f/1.4G.....	£1,299.00
AF-S 35mm f/1.8G ED.....	£449.00
AF-S 50mm f/1.4G IF.....	£275.00
AF-S 50mm f/1.8G IF.....	£149.00
AF-S 58mm f/1.4G.....	£1,499.00
AF-S 85mm f/1.8G.....	£379.00
AF-S 85mm f/1.4G.....	£1,179.00
AF-S 14-24mm f/2.8G IF-ED.....	£1,310.00
AF-S 16-35mm f/4G ED VR.....	£829.00
AF-S 17-35mm f/2.8G IF-ED.....	£1,425.00
AF-S 18-35mm f/3.5-4.5G.....	£519.00
AF-S 24-70mm f/2.8G IF-ED.....	£1,235.00
AF-S 24-85mm f/3.5-4.5G ED VR.....	£405.00
AF-S 24-120mm f/4G ED VR.....	£799.00
AF-S 28-300mm f/3.5-5.6G ED VR.....	£649.00
AF-S 70-200mm f/2.8G VR II IF-ED.....	£1,599.00
AF-S 70-200mm f/4G VR IF-ED.....	£949.00
AF-S 70-300mm f/4.5-5.6G VR IF-ED.....	£435.00
AF-S 80-400mm f/4.5-5.6G VR ED.....	£1,899.00
AF-S 200-400mm f/4G VR II IF-ED.....	£4,879.00
AF-S 200mm f/2G VR II IF-ED.....	£4,099.00
AF-S 300mm f/4D IF-ED.....	£1,029.00
AF-S 300mm f/2.8G VR II IF-ED.....	£4,039.00
AF-S 400mm f/2.8G VR IF-ED.....	£6,595.00
AF-S 400mm f/2.8E VR FL ED.....	£10,399.00
AF-S 500mm f/4G VR IF-ED.....	£5,845.00
AF-S 600mm f/4G VR IF-ED.....	£7,050.00
AF-S 800mm f/5.6E VR FL ED (inc. TC800-1.25E ED teleconverter).....	£13,995.00

TC-14E II 1.4x teleconverter.....	£309.00
TC-14E III 1.4x teleconverter.....	£449.00
TC-17E II 1.7x teleconverter.....	£309.00
TC-20E III 2x teleconverter.....	£389.00

AF & AF-S MICRO-NIKKOR LENSES

AF-S 40mm f/2.8G DX Micro.....	£185.00
60mm f/2.8D Micro.....	£365.00
AF-S 60mm f/2.8G ED Micro.....	£399.00
AF-S 85mm f/3.5G VR DX IF-ED Micro.....	£375.00
AF-S 105mm f/2.8G AF-S VR Micro IF-ED.....	£619.00
200mm f/4D AF Micro IF-ED.....	£1,195.00

NIKON SPEEDLIGHTS

SB-910 Speedlight.....	£335.00
SB-700 Speedlight.....	£229.00
SB-300 Speedlight.....	£119.00
SB-R1C1 Close-Up Commander Kit.....	£559.00
SB-R1 Close-Up Remote Kit.....	£399.00
SU-800 Wireless Speedlight Commander.....	£269.00
SB-R200 Wireless Remote Speedlight.....	£159.00

MANUAL FOCUS NIKKOR AIS LENSES

20mm f/2.8 Nikkor.....	£901.00
24mm f/2.8 Nikkor.....	£608.00
28mm f/2.8 Nikkor.....	£615.00
35mm f/1.4 Nikkor.....	£1,227.00
45mm f/2.8P Nikkor.....	£325.00
50mm f/1.4 Nikkor.....	£597.00
50mm f/1.2 Nikkor.....	£743.00
180mm f/2.8 ED Nikkor.....	£799.00

ZOOM-NIKKOR MANUAL AIS LENSES

28-85mm f/3.5-4.5 Zoom-Nikkor.....	£599.00
------------------------------------	---------

SPECIAL PURPOSE: PERSPECTIVE CONTROL AND MICRO-NIKKOR LENSES

24mm f/3.5D PC-E ED Nikkor.....	£1,455.00
28mm f/3.5 PC Nikkor.....	£1,195.00
45mm f/2.8D ED PC-E Nikkor.....	£1,395.00
55mm f/2.8 Micro-Nikkor.....	£541.00
85mm f/2.8D ED PC-E Nikkor.....	£1,275.00
105mm f/2.8 Micro-Nikkor.....	£1,047.00
200mm f/4 Micro-Nikkor.....	£895.00

PC: Perspective Control. PC-E: Tilt/Shift-Perspective Control

Prices include 20% VAT. Prices Subject to Change. E.&O.E.

TO ORDER TELEPHONE 020-7828 4925



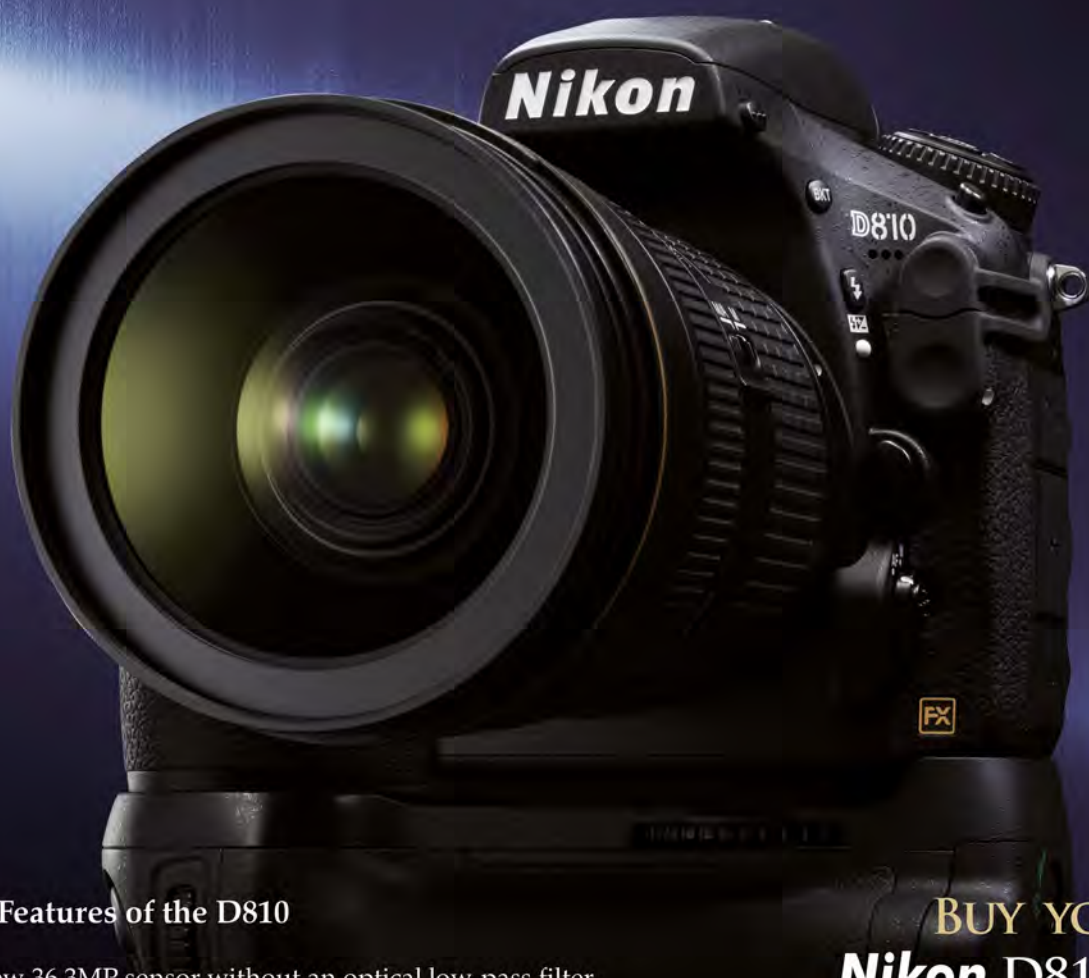
PROBABLY THE WIDEST RANGE
OF NEW & SECOND-HAND
Nikon IN THE WORLD

☎ 020-7828 4925

EST. 1985 – THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE

ANNOUNCING THE NEW **Nikon** D810

NIKON'S NEW HIGH-RESOLUTION MASTER



The Key Features of the D810

- Brand new 36.3MP sensor without an optical low-pass filter
 - 5 fps in FX format (7 fps in DX format)
 - EXPEED 4 Image Processing Engine
 - Multi-CAM 3500FX 51-point AF system with new Group Area AF mode (same as D4s)
 - ISO 64-12,800 (extendable to 32 and 51,200 equivalents)
 - Full HD 1080p video recording at 50/60p in both FX and DX formats
 - RAW Size S format
 - Picture Control System with new 'clarity' and 'flat' setting
 - Electronic front-curtain feature to minimise internal vibrations
 - Durable magnesium alloy body: extensive weather and dust sealing ensure the D810 is moisture and dust resistant.
 - SD and CF card slot
- Camera body £2699 inc. VAT

BUY YOUR
Nikon D810 NOW!



TELEPHONE
020-7828 4925



Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Jeffrey Eatley, USA



Jeffrey has three main passions in life: image-making, travel and automobiles. What luck, then, that he's often able to combine these three things into one package. Photography offers Jeffrey the ability to often make a subject appear even more striking than in the flesh – something particularly evident in his images featured here. Jeffrey is hoping to build a professional career in image-making and is always looking for ways to stretch and sometimes break the basic rules of photography.

Bel Air

1 By getting in close to the interior of the car, Jeffrey has revealed the intricate craftsmanship
Nikon D7000, 11-16mm, 1/200sec at f/11, ISO 200, studio flash

Hummer

2 Jeffrey has shot this vehicle from a crouch position to achieve a foreboding atmosphere
Nikon D7000, 35mm, 1/200sec at f/2.8, ISO 200, tripod, light trigger, flash



Bike

3 This composite shot was created by shooting the bike several times with flash and then layering the individual images in Photoshop
Nikon D7000, 18-55mm, 1/200sec at f/11, ISO 200, studio flash



SmugMug 

The two **Reader Portfolio** winners chosen every week will receive a **SmugMug** Power account, worth £35 each, on which to host their images

SmugMug is the world's leading independent cloud-based photo website for a new generation of photographers. SmugMug Power account gives you a fully hosted, customisable website where you will receive unlimited photo uploads and gorgeous full-screen galleries. Visit www.smugmug.com

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio

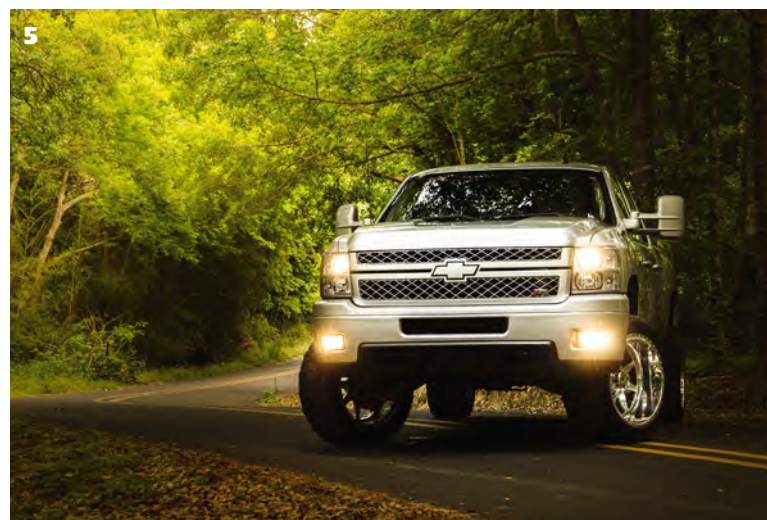


Garage

4 The careful application of flash has meant that Jeffrey has been sure to highlight just the most crucial elements within the frame
Nikon D7000, 18-55mm, 1/200sec at f/11, ISO 200, tripod, flash

Truck

5 Jeffrey has selected a clean location with diffused light and a simple background of leaves in order to show off the truck
Nikon D7000, 18-55mm, 1/160sec at f/6.3, ISO 200





Richard Hurst, London



As can be seen from these images, Richard's favourite subject is coastal landscapes. He especially enjoys the mystique of these locations and the camera's ability to change the appearance of natural formations through the use of different shutter speeds. Richard is always on the lookout for new locations and is currently planning a photography trip to Iceland.

Durdle Door, Dorset

1 Richard has used the curve of the ghostly tide to lead our eye through the picture and right into the archway. He has also waited for the sun to rise just enough to light the structure
 Canon EOS 1D X, 24-70mm, 181secs at f/11, ISO 100, tripod, cable release, Big Stopper filter



Reader Portfolio



Utakleiv, Norway

5 There's a tranquillity present here, one assisted by the careful framing: every element of the scene is given ample room
Canon EOS 5D Mark II, 24mm, 1sec at f/16, ISO 100, hard grad, cable release, tripod



Ersfjordbotn, Norway

2 Richard has used the Big Stopper filter to smooth out the water of the lake, making it appear almost as if it has frozen over in the bitter Icelandic cold
Canon EOS 5D Mark II, 24mm, 106secs at f/11, ISO 100, tripod, Big Stopper filter, polarising filter, cable release



Poppies at Sunset

3 The way the poppies glow as they are hit by the sun's beaming rays is a fantastic element in this shot, taken near Digswell in Hertfordshire
Canon EOS 1D X, 24-70mm, 1/15sec at f/11, ISO 100, ND grad, tripod

Four Rocks

4 Richard has used the rocks on this beach at Embleton in Northumberland as the main focal point in order to guide the viewer's attention towards the breaking waves
Canon EOS 1D X, 24mm, 3.2secs at f/8, ISO 100, ND filter, tripod



Where is the best place to buy a camera?

Who can provide you with the right information, the right products and at a good price? The **Good Service Awards** aim to answer these questions by presenting photography retailers who stand out from the rest with an award. From this you can work out where to shop for your photography equipment and find out where you will be treated as a valued customer.

VOTING HAS NOW OPENED for the 2015 Good Service Awards.

VOTE NOW for your favourite retailer.

VOTING FORM

I would like to vote for:
Branch Address:
Purchase made: ☐ In Store ☐ Mail Order ☐ Online
Product bought:
I rate their service as out of ten

PLEASE SEND YOUR COMPLETED ENTRIES BY 18th January 2015 To:

2015 Good Service Awards IPC Media, 9th Floor
Blue Fin Building, 110 Southwark Street, London SE1 0SU
Or vote online at www.whatdigitalcamera.com/gsa

YOUR DETAILS

Name:
Address:
Post Code:
Email: *

*If you provide us with your email, your email address will be added to the What Digital Camera and Amateur Photographer newsletter(s). However, you will be given the opportunity to unsubscribe from the email newsletter(s) via the unsubscribe message in the email.

www.whatdigitalcamera.com/gsa



Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**

AFTER

By cropping the ring of sand, the eye is now drawn first to the seal pup and then to the mother



Picture of the week

Seals Alex Birch

Canon EOS 20D, 70-200mm, 1/400sec at f/10

THE ORDER in which the viewer looks at the elements in our pictures is something we should strive to control. We want them to see the main subject first, and then to pick up the background detail, or the surrounding features that add information to the story.

In Alex's extremely cute picture of these seals, taken at Donna Nook in Lincolnshire, we need to see the pup first to know what the expression of the mother's face might mean. Of course, we don't know these are mother and pup, or what the expression on the mother's face means – but that hardly matters, as we'll all assume what we want.

BEFORE



Alex's original image with pup and mother behind the complete ring in the sand

In Alex's original there are three things for us to contemplate: the pup, the mother and the ring in the sand. There is a strong chance that

the order in which we see those elements will be the pup, then the ring in the sand and finally the mother. What we really want is for

people to look lovingly at the pup for a while and then notice the mother's face. The ring in the sand is powerful because the ring is complete, but when we crop some of it out of the frame its power to draw the eye is diminished. I think it is important to maintain the width of the shot, so I've used cropping proportions that only steal from the height – 16:9. I think now the eye's journey from the pup to the mother is much shorter and more certain.

This is a delightful picture all the same, and Alex's proximity to the mother and the way he has her busting into the side of the frame create a great deal of impact. Plus, the scene is full of humour. There's a great caption competition in there somewhere, too, so this is my picture of the week.



Win! Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

Acrobatic biker David Davenport

Nikon D80, 18-200mm,
1/800sec at f/5.6, ISO 100

WE GET to see a lot of sports and action pictures, of people doing quite incredible things and putting their life in danger to perform some stunt or other. Seeing so many can make us immune to the wow factor of these events though. It is also true that, as enthusiast photographers, we try to recreate what the professionals would do – we isolate the action from the background and try to get a clear shot with no people or surroundings to distract the attention. Very often what emerges is an abstraction from life, and what has been left out of the scene is what would make the situation feel much more real, and impressive, to our audience.

The reason I like David's picture so much is not that the biker is doing something crazy, but that with the inclusion of the spectator we can see just how crazy the biker's actions are.

To be impressed, we often need some sense of context and of being there. If we were really there ourselves we would have seen the spectator first-hand, and all the burger vans and festivities that go along with this sort of event – and we would have been impressed that the biker was jumping higher than the tents or the roller-coaster or the helter-skelter. But when all these things are cut out of the image there are



BEFORE

By including the spectator, David gives context to the rider's actions, showing how impressive they are

fewer clues as to how dangerous, exciting, amazing or mad the person's action is.

David's picture works because it isn't just a shot of a man doing mid-air acrobatics on a motorbike: it works because we can see how



AFTER

With the spectator cropped out, we don't know how high the rider is, which reduces the shot's impact

high he is. In the version I have created in which I have removed the spectator you can see how much interest has been lost. The image is also rather noisy, as I think it is a heavy crop of a much larger view – but we'll forgive him for that.



BEFORE

Making ladybirds
Alaric Arokiasamy
Samsung Galaxy S4

LADYBIRDS make great macro subjects, as Alaric almost demonstrates here with his educational photograph of ladybirds manufacturing more ladybirds. Shooting them is not without its difficulties, though, as their hard glossy elytra, the bold colour of which attracts us in the first place, is always prone to displaying extremely burnt-out highlights. They are best

shot away from direct sunlight, and ideally in a shady spot where their bright red wing-covers can only reflect dark surroundings.

The principal issue with Alaric's image, though, is that the subjects are simply too small in the frame for us to be absolutely certain that they are what he wants us to look at. They stand out nicely from the green background, but that isn't



AFTER

The cropped image shows what it may have looked like had it been shot with a longer lens

always enough. We need to see them more clearly. Here I have cropped the image to achieve a similar effect Alaric would have managed had he used a longer lens. Getting closer with a shorter, or the same, focal length is another option that I would recommend. Being closer always shows in the picture, and often has a more impactful effect.

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

SIGMA

The world's first* lens offering an aperture of F1.8 throughout the zoom range. Introducing a new large-aperture APS-C format standard zoom lens. Once again, Sigma sets a new standard.

A Art **18-35mm F1.8 DC HSM**

Petal type lens hood and padded case included.

Available for Sigma, Canon, Nikon, Sony and Pentax AF cameras.

*World's first among interchangeable lenses for digital SLR cameras (as of 1st April 2013).

More on our new product line-up:

sigma-global.com



Accessories

Useful gadgets to enhance your photography, from phones to filters...

LaCie Rugged USB 3.0 Thunderbolt series 500GB SSD

£369.99 • www.lacie.com

If you need to back up your work quickly and securely while on the move, the LaCie Rugged USB 3.0 is worth a look. **Jon Devo** tries it out

At a glance

- Super-fast read and write speeds
- Rugged protective cover
- SSD means more resilient to knocks
- Mac and PC-compatible

WITH both USB 3.0 and Thunderbolt connectivity, it's speed where this particular iteration of LaCie's Rugged hard drive really stands out. Compatible with the fastest currently available Mac and PC interfaces, speeds of up to 385Mb/s are attainable, according to LaCie's own tests.

I found I could transfer the data from a full 32GB SD card in less than 3mins, which meant more time spent out shooting.

Benchmark testing of the USB 3.0 connection using sequential as well as random read and write methods revealed that our LaCie Rugged managed an average sequential read speed of 331.6Mb/s and an average write speed of 283Mb/s. Thunderbolt clocked up a blistering 391Mb/s single read peak and an average read speed of 360Mb/s and write speed of 355.6Mb/s.

Verdict

I used the LaCie Rugged Thunderbolt series during an expedition and was confident my images were safe, despite the drive being thrown in and out of aeroplane holds and bounced around on long walks. The only issue was with the USB 3.0 connection into the hard drive. While the Thunderbolt lead is built-in, the USB 3.0 cable is loose fitting and can fall out easily.

SSD

Being a solid-state drive, the LaCie Rugged Thunderbolt is completely silent and is more resilient to knocks as it doesn't have a spinning disc

Bus powered

The advantage of bus power is that this drive doesn't need an additional adapter as it can draw power from the Thunderbolt or USB connection

Tough

When protected by its removable rubberised sleeve, LaCie says this drive should survive being dropped from a height of up to two metres

Amateur Photographer
Testbench
Recommended
★★★★

ALSO CONSIDER



Elgato Thunderbolt Drive+ 256GB

£429.95 shop.elgato.com

Another Thunderbolt-capable solid-state hard drive worth considering is the Elgato, said to be capable of transfer speeds up to 420Mb/s. Dust and splash proof, this drive is also compatible with USB 3.0 and USB 2.0.



G-Technology G-DOCK ev

£449.95 www.g-technology.com

The G-Dock ev features two removable USB 3.0 drives that slip into bag pockets for use in the field. On return, the drives connect to a Thunderbolt-capable dock for fast, up to 260Mb/s, data transfer.

Buffalo HD-PATU3S MiniStation Thunderbolt Portable SSD 256GB

£246 www.buffalotech.com

This sleek, modern-looking bus-powered portable SSD fits into a pocket and is compatible with both Macs and PCs. It has USB 3.0 and Thunderbolt ports for ultimate speed.



Out now

Expert reviews of the latest kit to look out for

Kingston MobileLite Wireless G2

● £35 ● www.kingston.com/en

WE'VE tested a few devices recently that allow you to view the contents of a memory card wirelessly, but the Kingston MobileLite Wireless G2 provides a few key features. As expected, the device has an SD card socket, which, when combined with its Wi-Fi technology and free Android, iOS or Kindle app, means that you can view the contents of the card on a smartphone or tablet. Conversely, it allows the contents of a tablet or smartphone to be copied to an SD card, saving you space on your device. The device is charged via a Micro USB connection, and a standard USB port is included to allow a USB flash drive to be used for image transfer.

The MobileLite also allows media to be streamed from a memory card or flash drive to a device, so you can view them on your smartphone or tablet, without them taking up precious space. It features a 4640mAh battery that can be used to recharge your smartphone or tablet and can also be used to charge a camera battery able to be charged via USB.

The MobileLite will also act as a wireless router thanks to its Ethernet port. Plug in an Ethernet cable and then wirelessly connect to the MobileLite to use the internet on your mobile device. This is useful if you're in a hotel room with only an Ethernet internet connection, but with a laptop or tablet with no Ethernet socket.

The Kingston MobileLite Wireless G2 is a very useful device – and app – that has just found a place in my travelling kit.

Richard Sibley



Amateur Photographer
Testbench
Recommended
★★★★

Me-Shot Deluxe

● £63.99 ● www.xsories.co.uk

THE ME-SHOT Deluxe is the ultimate in selfie-taking tech and a must-have for anyone who loves taking selfie-style group pictures. So what makes the Me-Shot so special? Unlike many of the other extendable pole arms, this one comes with an iOS and Android-compatible remote control that will allow you to trigger your smart device's camera remotely. This simple but ingenious solution removes the need for a self-timer or giving your precious device to a stranger when you want to take group pictures or self-portraits near landmarks. I found it easy to pair the Bluetooth XSmart remote to my devices and the remote shutter is highly responsive. **Jon Devo**



Amateur Photographer
Testbench
GOLD
★★★★★

Amateur Photographer

Don't miss our new look digital edition

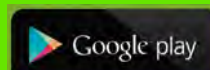
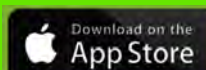


More great pictures
More technique
More opinion
More inspiration

- Download online, enjoy offline
- Buy from the comfort of your own home
- Available the day the magazine goes on sale
- Missed an issue? Simply download a back copy

Try it today

www.amateurphotographer.co.uk/digital-edition



Tablets

We've brought together some of the most popular tablets on the market to see how well suited they are to the needs of a photographer. This round-up isn't a like-for-like comparison of specs, but rather we've taken each device on its own merits and considered its pros and cons. **Jon Devo** tries them out



Screen size

With limited editing tools available for these tablets a large screen may not be a priority, but sharp screens that show faithful colours are great for showing your portfolio

Image processing

Lightroom is available for iOS and soon Android, while Photo Mate R2 for Android reads many file types. Meanwhile, Windows' new Surface Pro tablet runs desktop software

Storage capacity

While the iPad's storage is limited to the amount offered by the model you purchase, the other tablets considered here have Micro SD slots allowing their storage to be expanded

Apps

Compared to the hundreds of available paid for and free iOS and Android apps, there are only a handful of photography-related apps in the Windows Store for the Surface 2 tablet running Windows RT

Battery

With Wi-Fi enabled and viewing images during work, the Yoga 8 lasted 18 hours, the Surface 2 lasted 14 hours, both iPads managed over 10 hours and the Samsung tablets offered 12 hours

Photo editing

Adobe Photoshop Touch, which allows for basic photo editing, is available for Android and iOS only. However, Microsoft's Surface Pro 3 runs the desktop version

Calibration

The Surface 2's display can be calibrated easily using a Microsoft set-up wizard. The other tablets need third-party software in order to make adjustments to their colour reproduction

Galaxy TabPRO 12.2

- £499 • 32GB (Wi-Fi only)
- www.samsung.com/uk/estore/

SAMSUNG'S 12.2in Galaxy TabPRO is a heavyweight tablet, benefiting hugely from 3GB RAM quad-core processing, its 2560 x 1600-pixel-resolution LCD screen and the operating system's ability to run multiple open windows simultaneously. Aside from its obvious screen size advantage, one of the biggest features that gives the Galaxy TabPRO an edge over some of the competition is the integration of USB 3.0 into its Micro USB port, delivering faster charging and faster file transfer. The only major drawback is the sheer size of the tablet. At 734g and more than 12in (30cm), it's almost half the weight – and not far off the size – of a 13in (33cm) MacBook Pro Retina. It's also more than half the price, without providing anything close to half of the functionality or spec performance of a MacBook Pro Retina. Being a behemoth, it has a built-in 9500mAh capacity battery that will last about two days before recharging.



iPad Air

- £399 • 16GB (Wi-Fi only)
- www.apple.com/uk/

WITH its high-definition screen, the lightweight (469g) iPad Air is possibly the most attractive all-round option for photographers, striking a perfect balance between portability, function, performance and display quality. The screen has a 2048 x 1536-pixel (264ppi) resolution and produces crisp and faithful colour. Being part of the Apple ecosystem, this tablet comes with some solid back-up and sharing functionality via the iCloud, including My Photo Stream, which enables you to automatically upload new photos to all your connected devices. There is also Apple community functionality that allows you to view other people's photo streams. Using the iPad Air connected to Wi-Fi and viewing images all day, its 8820mAh battery should give up to ten hours' use.



iPad mini Retina

- £349 • 16GB (Wi-Fi + Cell)
- www.apple.com/uk/

THIS is the most portable option in our round-up, weighing only 331g and measuring 7.9in (20cm) diagonally. Its 2048 x 1536-pixel-resolution screen matches that of the iPad Air, meaning it has a denser pixel-per-inch ratio – 326, to be precise. Couple that with its ability to run the plethora of iOS apps, including a well-equipped version of Adobe Photoshop Express, and it's an attractive option. In terms of greyscale and colour reproduction, I would describe the retina as highly neutral. Although when viewed beside the Galaxy Tab S, it looks slightly washed out, lacking the punch and sharpness of Samsung's tablet, most tellingly in the blacks. The iPad mini should give you up to ten hours' use if connected to Wi-Fi all day and viewing images, even with the brightness set to 100%.



Microsoft Surface 2

- £439 • 64GB (Wi-Fi only)
- www.microsoftstore.com

THIS is something of a wild card here, as it exists in a paradigm outside of Android and Apple. The 10.6in (27cm) Surface 2 has a standard 1920 x 1080-pixel-resolution screen with scratch-resistant glass and runs an upgraded version of Windows RT, which can run two apps on the screen at once. Its neat integration with the Windows ecosystem will suit photographers who already take advantage of its features, including Microsoft's SkyDrive. However, it's unfortunate that unlike the Surface Pro models offered by the company, and despite having a 4GB dual-core i5 processor, the Surface 2 is shackled by its inability to run Windows desktop PC programs. If you want to run applications such as Photoshop and Lightroom, you'll have to pay at least £639.95 for the pleasure. Here you're stuck with an extremely limited range of photo-viewing apps, with basic editing options.



Galaxy Tab S 10.5

- £399 • 16GB (Wi-Fi only)
- www.samsung.com

DISPLAYING video and stills on the Samsung Galaxy Tab S's 288ppi 2560 x 1600-pixel-resolution screen is the real strength of this tablet. Weighing 467g, it has a brilliantly bright Super AMOLED screen that is crisp and vibrant. I was particularly impressed with the colour reproduction on this tablet: it supports 94% of the Adobe RGB colour gamut, which is 21% more than standard LCD screens, producing accurate results if left in basic mode. It comes with preset display options, including a photo mode in the settings, but these modes result in heavy and unnatural levels of saturation and colour bias. Otherwise, the rich black tones and sharpness produced by this tablet are as impressive as it gets, beating Apple's iPad Air and even its larger stablemate, the Galaxy Tab Pro 12.2. It's possible to see a superb amount of detail when viewing full-resolution images close-up on this 10.5in (26cm) screen.



Lenovo Yoga Tab 8

- £169.99 • 16GB (Wi-Fi only)
- www.lenovo.com

INCLUDED for the budget-conscious, the Lenovo Yoga 8 has a unique design. Weighing 404g, Lenovo has incorporated the battery into its kickstand enabling it be viewed in various orientations without additional attachments. Probably the best thing about this tablet is its staying power. Despite having only a 6000mAh-capacity battery, power depletes very slowly and should give you two to three days of use before a recharge is needed. Its 8in, 1280 x 800-pixel-resolution HD (189ppi) display isn't quite as impressive as those of the other tablets here, but it isn't too far off in terms of colour reproduction, just lacking the sharpness and depth in tones, particularly in blacks. The inclusion of a Micro SD slot is a bonus and should make transferring files from cameras to computer much easier. However, on the Yoga I experienced a couple of read issues with some Micro SD cards despite the fact that they worked with other devices.



2 YHU 3 URGXFW _ UHH' HQYHU RQ RURYHU ' D 5 HXUQV3 RQF _3 DUW [FKQJH\$YDQEGH _8 VHGIWV FRP HZ LK D P RQK Z DUDQW



Canon

Price drop on selected cameras and lenses

**New
Low
Price**

Canon 6D body
6 DYH
Was £1379 Now £1299

Wide Zoom Lenses

**6 DYH
XS VR**



Prime Lenses

**6 DYH
XS VR**



Telephoto Lenses

**6 DYH
XS VR**



PowerShot SX700

6 DYH
Was £279
Now £249

PowerShot SX600
Save £20 Now £149



7R VHH P RUH IURP RXUSUFH GURS QWQFQXGLQJ
: LGH =RRP _7H0ISKRV =RRP _3 UP H _7H0ISKRV 3 UP H _ ([VMQGHUV DQG 7LQDQG 6 KLUW
9 LMVZ Z Z Z H FR XN SUFHGURS

EISA

EUROPEAN IMAGING AND
SOUND ASSOCIATION

EUROPE'S BEST PRODUCTS

www.eisa-awards.eu

EISA Photo Panel members

 **Austria**
FotoObjektiv

Editor: Klaus Lorbeer
www.fotoobjektiv.at

 **Italy**
Tutti Fotografi

Editor: Paolo Namias
www.fotografia.it

 **Belgium**
Shoot

Editor: Erik Derycke
www.shoot.be

 **Netherlands**
Focus

Editor: Dirk van der Spek
www.focusmedia.nl

 **Czech
Republic**
FotoVideo

Editor: Rudolf Stählich
www.ifotovideo.cz

 **Norway**
Fotografi

Editor: Toralf Sandaker
www.fotografi.no

 **Finland**
Kamera-lehti

Editor: Asko Vivolin
www.kamera-lehti.fi

 **Poland**
Foto-Kurier

Editor: Krzysztof Patrycy
www.foto-kurier.pl

 **France**
**Chasseur
d'Images**

Editor: Pascal Miele
www.chassimage.com

 **Russia**
Foto & Video

Editor: Vladimir Neskornomy
www.foto-video.ru

 **Germany**
FotoMagazin

Editor: Thorsten Höge
www.fotomagazin.de

 **Spain**
**Super Foto
Digital**

Editor: Jorge Coma
www.grupov.es

 **Greece**
PhotoNet

Editor: Menelaos
Meletzis/Konstantinos
Floros
www.nexusmedia.gr

 **Sweden**
Foto

Editor: Jan Almlöf
www.tidningenfoto.se

 **Hungary**
**FotoVideo
Magazin**

Editor: Sándor Benkő
www.fotovideo.hu

 **United
Kingdom**

**Amateur
Photographer**

Editor: Nigel Atherton
[www.amateur
photographer.co.uk](http://www.amateur
photographer.co.uk)

Editor's comment



AS CAMERAS, photographic equipment and consumer electronics in general get better and better, choosing the very best becomes ever more difficult. But that is the task undertaken every year by the European Imaging and Sound Association (EISA), an association comprising 50 special-interest magazines in audio, home theatre,

in-car electronics, mobile electronics, photo and video, from 20 European countries. Within this group sits the Photo Panel, composed of the Editors of Europe's 16 best photographic magazines, including AP.

Each year the EISA members get together within their panels to determine the very finest products released during the previous 12 months. Over the following pages we present the 19 products chosen by the Photo Panel as being the very best in their class. In more than half of the categories the choice was unanimous, so emphatic is the superiority of the winning product. In other categories the winner was chosen after lengthy discussion and debate about each product's relative merits.

AP is respected around the world for its thorough testing processes and EISA's other members are also chosen for the rigour and integrity of their own reviews. This means that you can be confident that the following products are worthy winners of a prestigious EISA Award.

Nigel Atherton Editor



Other 2014-2015 EISA awards

Hi-Fi

EUROPEAN STEREO SYSTEM Marantz SA8005/PM8005
EUROPEAN DIGITAL SOURCE Sony HAP-ZIES
EUROPEAN HI-FI HEADPHONE OPPO PM-1
EUROPEAN HIGH-END AUDIO KEF Reference 5
EUROPEAN HIGH-END AUDIO SOLUTION
Avantgarde Acoustic ZERO 1
EUROPEAN USB DAC ASUS Essence III
EUROPEAN ANALOGUE SOURCE
Pro-Ject Xtension 9 Evolution Superpack
EUROPEAN COMPACT HI-FI SYSTEM JBL Authentics L16
EUROPEAN MULTIROOM SYSTEM Samsung M7
EUROPEAN HI-FI ACCESSORY ifi nano iDSD

Hi-Fi/HT Audio

EUROPEAN LOUDSPEAKER SYSTEM
Bowers & Wilkins 683 S2 Theatre
EUROPEAN ON-WALL LOUDSPEAKER SYSTEM
DALI RUBICON LCR

HT Audio

EUROPEAN HT RECEIVER Pioneer VSX-924
EUROPEAN HT SOUNDBAR Focal Dimension
EUROPEAN HT SOUNDBASE LG LAB540
EUROPEAN HT SOLUTION Philips Fidelio E5
EUROPEAN HT HIGH-END Yamaha CX-A5000/MX-A5000

HT Audio/HT Display & Video

EUROPEAN BLU-RAY PLAYER Panasonic DMP-BDT700

HT Display & Video

EUROPEAN FULL HD TV Samsung UE55H7000
EUROPEAN HIGH-END TV LG 77EC980V
EUROPEAN 4K ULTRA HD TV Sony KD-65X9005B
EUROPEAN SMART TV LG 55LB870V
EUROPEAN CAMCORDER Sony FDR-AX100
EUROPEAN HT PROJECTOR Epson EH-TW9200W

HT Display & Video/Photo

EUROPEAN PHOTO & VIDEO CAMERA
Panasonic Lumix DMC-GH4
EUROPEAN LIFESTYLE CAMCORDER
Canon Legria mini X

Photo/Mobile Devices

EUROPEAN SMARTPHONE CAMERA
Samsung Galaxy K zoom

Mobile Devices

EUROPEAN ADVANCED SMARTPHONE LG G3
EUROPEAN CONSUMER SMARTPHONE
Huawei Ascend P7
EUROPEAN HEADPHONE AKG K845BT
EUROPEAN TABLET Sony Xperia Z2 Tablet
EUROPEAN MOBILE AUDIO SYSTEM
Harman Kardon Esquire Mini

Expert Group In-Car Electronics

EUROPEAN ADVANCED SMARTPHONE LG G3
Audison bit Play HD
EUROPEAN IN-CAR NAVI-MEDIA SYSTEM
Pioneer AVIC-F60DAB
EUROPEAN IN-CAR AMPLIFIER
Mosconi Gladen D2 100.4 DSP
EUROPEAN IN-CAR SPEAKER SYSTEM
Rainbow GL-C6.2
EUROPEAN IN-CAR SUBWOOFER
Morel ULTIMO 10 Titanium
EUROPEAN IN-CAR PREMIUM UPGRADE
Alpine X800D-ML
EUROPEAN IN-CAR INTEGRATION Audison AP8.9 bit
EUROPEAN IN-CAR HIGH-END COMPONENT
Ground Zero GZPC 16350-LTD

What is EISA?

THE EUROPEAN IMAGING AND SOUND ASSOCIATION IS A COLLECTION OF PHOTOGRAPHIC, AUDIO AND VIDEO MAGAZINES IN WHICH MEMBERS POOL THEIR SKILLS AND KNOWLEDGE TO AWARD THE BEST PRODUCTS IN A WIDE RANGE OF CATEGORIES EACH YEAR. THE AWARDS ARE INTENDED AS A GUIDE FOR SPECIALIST CONSUMERS. ONLY ONE MAGAZINE FROM EACH COUNTRY MAY BELONG TO ANY PANEL. AMATEUR PHOTOGRAPHER, A FOUNDING MEMBER OF THE ASSOCIATION, REPRESENTS THE UK FOR THE PHOTOGRAPHIC SECTION OF THE AWARDS. LEARN MORE ABOUT EISA AT WWW.EISA-AWARDS.EU.



European
Consumer
DSLR Camera
2014-2015

Canon EOS 1200D

This compact, lightweight and easy-to-use entry-level digital SLR is intended for both newcomers to photography and experienced users on a budget. Its 18-megapixel, APS-C CMOS sensor, in tandem with its DIGIC 4 processor, delivers high-quality images with good dynamic range and low noise up to ISO 1,600 and beyond. A dedicated smartphone app, EOS Companion, helps new users get the best out of the camera, and with additional features such as a 460,000-dot LCD screen, 63-zone dual-layer metering sensor, in-camera lens correction and a range of creative filters, the Canon EOS 1200D offers exceptional value for money.



European
Advanced
DSLR Camera
2014-2015

Pentax K-3

The Pentax K-3 has many of the features you'd expect to find in a professional-level camera: a weather-resistant body with 92 dust and moisture seals; an image-stabilised 24-megapixel CMOS sensor; an advanced 86,000-pixel RGB metering sensor and 8.3fps high-speed burst shooting. Opting to omit the low-pass filter for maximum resolution, Ricoh Imaging has developed an ingenious solution to eliminate the risk of moiré – the K-3's user-selectable AA filter simulator uses the sensor's stabilisation motors to gently vibrate the sensor during exposure. The Prime III processor enables shooting up to ISO 51,200 with low image noise, while the new SAFOX 11 AF system features 27 points for fast and accurate focusing. With a great feature set, high image quality and a comprehensive range of lenses and accessories, the Pentax K-3 is a great choice for the enthusiast photographer.



European
Professional
DSLR Camera
2014-2015

Nikon D4s

Launching two years after the Nikon D4, the Nikon D4s may look almost the same from the outside as the D4 but internally there have been many improvements. The new EXPEED 4 processor has enabled the introduction of a phenomenal ISO sensitivity range of up to ISO 409,600, and an exceptional 11 frames per second with focus tracking. In addition, the improved 51-point autofocus and D-Movie functionality make the D4s much more usable than its predecessor. Overall, extensive testing by the EISA Expert Team has shown the Nikon D4s to be a worthy winner of the Professional DSLR Camera of the Year.



European
Consumer
Compact
System Camera
2014-2015

Olympus OM-D E-M10

The Olympus OM-D E-M10 harnesses all the qualities that has made the OM-D series so successful and brings them together in a more compact body, at a more affordable price. The E-M10 features a magnesium-alloy body with an excellent, high-quality electronic viewfinder (1,440,000 dots and 120fps refresh rate) and the tiltable LCD monitor that boasts numerous touchscreen control options, including focusing, shooting and exposure control.

The E-M10 is fast, too. The shutter lag is only 0.062sec, and in sequential shooting mode it reaches 8fps, even when shooting both raw and maximum resolution JPEGs. The AF is among the fastest of any CSC and there's a Focus Peaking option in manual-focus mode too. With full HD video and Wi-Fi functionality, the E-M10 is one of the best value CSC's available.



European
Advanced
Compact
System Camera
2014-2015

Fujifilm X-T1

The Fujifilm X-T1 captures the spirit of 35mm SLR photography better than any other digital camera to date. Its retro styling, with a traditional array of dials and buttons, has wide-ranging appeal, but it's the camera's performance and image quality that make it an award-winner. The proven X-Trans CMOS II sensor delivers exceptional image quality even at high ISO settings. Its large, high-resolution electronic viewfinder is one of the best available, and the overall performance, from the speed of the focusing and shooting to Wi-Fi functionality, is difficult to fault. All of this inside a light and compact yet rugged, weather-sealed magnesium alloy body makes for a deserving winner.



European
Professional
Compact
System Camera
2014-2015

Sony Alpha 7R

By managing to squeeze a 35mm full-frame sensor into such a small mirrorless compact system camera, Sony has created a world first, and at a remarkable price. With 36 megapixels and no anti-aliasing filter, the Alpha 7R offers extremely high resolution, currently the highest of any CSC, and the Sony BIONZ X processor enables high ISO sensitivity up to 25,600, with relatively low noise. The contrast-based AF system is fast and decisive, while the superb electronic viewfinder and 3in tiltable screen offer bright, clear viewing. Remote shooting and wireless image transfer are also available courtesy of the built-in Wi-Fi and NFC.



European
Compact
Camera
2014-2015

Sony Cyber-shot DSC-RX100 III

With the Cyber-shot DSC-RX100 III, Sony has improved on a camera that was already one of the best compacts available. Retaining the high-resolution, 20-megapixel, 1in CMOS sensor of its predecessor, the RX100 III manages, incredibly, to squeeze in a high-quality, 1.44-million-dot pop-up OLED electronic viewfinder while retaining the same pocket-sized body. Its fast f/1.8-2.8 Zeiss Vario-Sonnar T* lens with a full-frame-equivalent focal range of 24-70mm, together with Sony's BIONZ X image processor, guarantees high-resolution, low-noise images even in low-light conditions. The RX100 III also features a 180° tiltable WhiteMagic LCD 3in display with 1.23 million dots, a built-in 3EV ND filter, full HD movies, and Wi-Fi/NFC connectivity for both wireless image sharing and camera control via smartphone or tablet.





European
Advanced
Compact
Camera
2014-2015

Panasonic Lumix DMC-FZ1000

The Panasonic Lumix FZ1000 is the first compact camera to bring 4K video to the consumer – and, if needed, an 8-megapixel still picture can be taken from the video feed. But the FZ1000 is also a very good camera for photography, with a big 1in MOS sensor that produces little noise and offers a resolution of 20 megapixels, while for the demanding user raw shooting is offered in addition to the JPEG format. In low-light shooting situations, the ISO setting can be turned up to ISO 12,800. The Leica DC-Vario-Elmarit f/2.8-4 lens provides a full-frame-equivalent focal range from 25–400mm, with very fast autofocus, offering full flexibility in almost any shooting situation, and with the newest wireless Wi-Fi and NFC technologies built in, the FZ1000 is future-proof in every regard.



European
Travel
Compact
Camera
2014-2015

Panasonic Lumix DMC-TZ60

Having pioneered the travel compact camera class from the beginning, it's no surprise that Panasonic is still leading the race with the Lumix DMC-TZ60. This latest-generation travel compact camera introduces an electronic viewfinder as well as raw file support, enhanced video features and a new 30x Leica DC Vario-Elmarit 24–720mm (full-frame-equivalent) zoom lens with an aperture of f/3.3–6.4. Sporting an improved hybrid optical image stabiliser for video capture, the TZ60 compensates for camera movement in five directions, making it usable even for handheld photo and video shooting at long focal lengths. In addition, the TZ60 offers GPS navigation, as well as Wi-Fi connectivity with easy NFC set-up, for the benefit of the traveller.



European
Connected
Camera
2014-2015

Samsung NX30

Samsung has, with the 'smart camera' system, a long tradition of connected cameras. The NX30 uses NFC Wi-Fi to establish a quick and efficient connection between the camera and a smartphone. With Photo Beam and Mobile Link you can share pictures with smartphones around you and with AutoShare you can save your pictures immediately to your phone. You can also use your smartphone to control the camera remotely. These wireless capabilities are easy to use – a simple contact between the camera and an NFC smartphone and the connection is active. In addition, the NX30 also features a tiltable electronic viewfinder that can pivot upwards to 90° for vertical shooting.



European
DSLR Lens
2014-2015

Sigma 50mm f/1.4 DG HSM [A]

In terms of price/performance ratio, the Sigma 50mm f/1.4 DG HSM [A] raises the bar to a new level. This bright, full-frame standard lens features superb construction. It is solid, elegant and has a large and smooth focus ring. But most important, when it comes to the optical quality, this lens outperforms almost all competitors on the market, regardless of their price. It is simply one of the sharpest lenses the members of EISA have ever had the pleasure to test. To make it even more impressive, the Sigma 50mm f/1.4 DG HSM [A] also has very low amounts of chromatic aberration and vignetting, and is practically free from distortion. All this comes at a price well within reach of enthusiast photographers and professionals alike.



European
DSLR Zoom
Lens 2014-2015

Tamron 16-300mm f/3.5-6.3 Di II VC PZD

The Tamron 16-300mm f/3.5-6.3 Di II VC PZD Macro is a world first, combining a wide angle to super-telephoto focal range in a single lens. Designed for APS-C-format DSLR cameras, its huge 18.8x zoom range is equivalent to 24-450mm on full-frame DSLRs, while its usable maximum aperture of f/3.5-6.3 makes use of Tamron's efficient vibration compensation (VC) to minimise camera movement during shooting. Many photographers will appreciate the close focusing distance of 39cm. In spite of this stellar feature list, the Tamron 16-300mm f/3.5-6.3 Di II VC PZD Macro is just 10cm long and weighs only 540g.



European
DSLR Telephoto
Zoom Lens
2014-2015

Tamron SP 150-600mm f/5-6.3 VC USD

The Tamron SP 150-600mm f/5-6.3 VC USD lens is an innovative ultra-telephoto zoom lens for Canon, Nikon and Sony full-frame and APS-C-format DSLR cameras. Its VC (Vibration Compensation) image stabilisation ensures sharp images, handheld, at shutter speeds lower than previously achievable, the high-speed AF (Ultrasonic Silent Drive) helps achieve precise focusing even on moving subjects, while the eBand coating works to reduce unwanted light reflections. Wildlife, nature and sports photographers will enjoy the advantages of this ultra-telephoto lens with its superb image quality and affordable price.



European
Compact
System Lens
2014-2015

Fujinon XF 56mm f/1.2 R

Ideally suited for portrait photography, the Fujinon XF 56mm f/1.2 R is a large-aperture, short-telephoto lens that produces razor-sharp pictures even wide open, with creamy, beautiful-looking background blur. Thanks to two elements of ED (extra-low dispersion) glass, chromatic aberration is kept well under control and is practically never visible. This is a classic-looking, well-built lens that also offers a manual aperture ring to match the traditional dials on the retro-styled cameras in Fujifilm's X range.



European
Compact
System Zoom
Lens 2014-2015

Olympus M.Zuiko Digital ED 12-40mm f/2.8

Being Olympus's first PRO lens for micro four thirds, the M.Zuiko Digital ED 12-40mm f/2.8 is nevertheless affordable for the enthusiast photographer too. This fast and weather-sealed standard zoom has impressive optical qualities, solid mechanical build quality and a superb focus control that combines manual focus with silent, quick AF. It is also a very compact lens in spite of its fast f/2.8 maximum aperture. The zoom covers a range from 12mm wide angle to 40mm telephoto, which makes the M.Zuiko Digital ED 12-40mm f/2.8 PRO lens suitable for landscapes, architecture and portraits as well as general photography.



European
Photo
Accessory
2014-2015

Manfrotto MT055CXPRO4

The Manfrotto MT055CXPRO4 is the latest version of the famous 055 series and adds some significant innovations. The QPL (Quick Power Lock) allows users to apply an extra locking power to the leg locks, increasing the stiffness of the tripod and enabling it to support a higher payload, up to 9kg. The QPL has a one-hand opening mechanism, which reduces the set up time and makes the operation more comfortable. The new horizontal column mechanism, combined with the four leg angles, allows users to easily reach different camera positions without removing the head.

Finally, the new Easy Link connector opens the door to new functionality, by enabling the attachment of lights, reflectors or other accessories.





European
Photo & Video
camera
2014-2015

Panasonic Lumix DMC-GH4

The Panasonic Lumix DMC-GH4 is one of the most feature-heavy cameras on the market. The 16-megapixel Live MOS sensor captures high-quality still images and provides professional 4K video-recording capabilities. It allows users to shoot slow or fast-motion footage using a frame rate of between 2fps and 96fps. Audio can be recorded and monitored using an external microphone, and by using the optional interface it is possible to output high-quality, uncompressed 4K footage via micro-HDMI. The GH4 features a sharp OLED live viewfinder, and a bright 3in monitor, and the weather-sealed magnesium-alloy body was designed to withstand professional use.



European
Lifestyle
Camcorder
2014-2015

Canon Legria mini X

The second generation of this small-scale camera takes Canon's original innovative concept even further. The Legria mini X is multi-talented, with the rotating touchscreen display ideal for taking video 'selfies', the adjustable stand allowing the camcorder to be placed on any surface, and the ultra-wideangle 170° lens capturing all the action. Full HD video (25p or 50i) is delivered by Canon's f/2.8 lens and 1/2.3-type, 12.8-megapixel CMOS sensor in both MP4 and AVCHD codecs, together with uncompressed stereo LPCM audio from the internal microphone. Generous connectivity includes a 3.5mm jack for an external mic, headphone terminal, plus mini HDMI, mini USB and Wi-Fi, allowing easy transfer of files. And with the latter, the Legria mini X can be operated wirelessly from a smart device. Genuinely flexible, this is a perfect partner for your everyday adventures.



European
Smartphone
Camera
2014-2015

Samsung Galaxy K zoom

The Samsung Galaxy K zoom combines the features and functions of a smartphone and a fully functioning compact camera into a single body. An Android device based on the famous Galaxy platform, it uses a 4.8in AMOLED display, but it also houses an optically stabilised 10x power zoom lens for its camera. The 20.7-million-pixel BSI CMOS sensor behind the lens exceeds the resolution found in many standalone compact cameras, and it delivers great picture quality, especially in low light. Camera settings, such as aperture, shutter speed and ISO, can be set manually, or left in the hands of Samsung's auto modes. With Wi-Fi and 3G/4G connectivity, images can be shared on social media sites or stored directly to the cloud wherever and whenever they are taken. The package includes special editing and sharing apps that further enhance the photo features of this smartphone.

TAMRON



**AF 18-270mm F/3.5 -6.3 Di
II VC PZD - £329**
In Stock



**SP AF 10-24mm F/3.5-4.5
Di II LD Aspherical - £369**
In Stock



**16-300mm F/3.5-6.3
Di II VC PZD - £529**
In Stock



**SP 90mm F/2.8 Di VC
USD MACRO 1:1 - £399**
In Stock



**SP 70-200mm F/2.8 Di VC
USD - £1079**
In Stock

www.DigitalDepot.co.uk

01438 367619

13 High Street
Stevenage Herts
SG1 3BG


digitaldepot
SERIOUS.ABOUT.SERVICE

Prices and details correct at time of print - E & OE

MACRO PHOTOGRAPHY

SEMINAR WITH HEATHER ANGEL

Friday 28 November 2014
6-8.30pm at the Blue Fin
Building, 110 Southwark
Street, London SE1 0SU

ONLY
£39



**Amateur
Photographer**
**WHAT DIGITAL
Camera**
SPI SCHOOL OF
PHOTOGRAPHIC
IMAGING



© HEATHER ANGEL

Due to popular demand, on **Friday 28 November 2014** we are delighted to welcome back **Heather Angel**, the renowned wildlife photographer with a passion for plants, mammals and macro photography.

See how reflectors, diffusers and fill flash help to improve macro shots in the field. Discover how to gain arresting macro still-life shots with

simple lighting – including window light, LED lights, fill flash and a light box. Examples of how depth of field is enhanced using focus stacking will also be shown and explained.

This exclusive seminar is held at the home of **Amateur Photographer** and **What Digital Camera** in the Blue Fin Building, rising above the impressive skyline of London's South Bank.

Tickets are sold on a first-come, first-served basis at £39 per head, to include a presentation and Q&A session with Heather Angel from 6pm to 8.30pm.

Book your place

EMAIL us at spiadmin@ipcmedia.com with the words 'HEATHER ANGEL SEMINAR' in the subject line. Please include your name, address and telephone number.

POST a cheque made payable to 'IPC Media Ltd', to SPI Macro Seminar, IPC Media, 9th floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

PLEASE INCLUDE YOUR NAME, ADDRESS, EMAIL AND TELEPHONE NUMBER

**Call 0203 148 4326
to pay by card**

£39 per person

Price includes: All talks/Q&As, glass of wine. Please note that the places are only confirmed upon receipt of payment. Tickets are non-refundable

For full details visit www.amateurphotographer.co.uk/macro or call 0203 148 4326

Technical Support

• EXPERT ADVICE • TIPS • TRICKS • HACKS •

Email your questions to: apanswers@ipcmedia.com, via Twitter @AP_Magazine and #AskAP, or Facebook. Or write to Technical Support, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

Portrait shots

Q I'm interested in getting a DSLR camera to shoot portraits and everyday shots, but I don't want to spend too much. I don't need video and don't need the latest model. A friend has a Canon EOS 40D that she's happy to sell cheaply. Is the EOS 40D still a good beginner's camera?

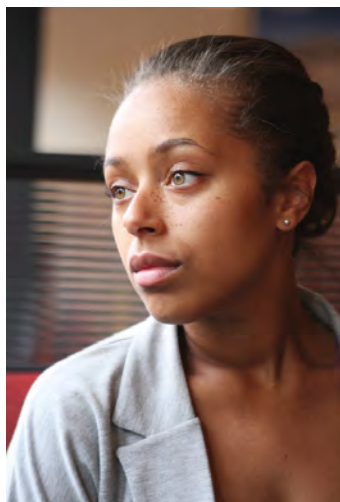
Luke Bingham

A It's refreshing to hear that you just want to take pictures and aren't obsessed with having the very latest equipment. As you may already know, or soon discover, most camera bodies are updated almost yearly, so sometimes it's wise to buy an older model if it's in good condition and at the right price. Then you can spend a little bit more on quality lenses.

The picture (above right) was taken using an EOS 40D. When paired with a decent portrait lens, the camera can produce beautiful results. It was a benchmark enthusiast camera when it was announced in 2007. It may be a few generations old, but if you can get one in good condition for close to or under £180 you will have found yourself a good deal.

However, if you can afford a little more, the Canon EOS 1200D can be picked up for around £300 new with a kit lens, and would make a good alternative to the EOS 40D. It benefits from improvements in sensor technology and has some decent modern features, including a built-in camera guide. It is also compatible with Canon's companion app that will help you learn the basics of photography. Although you may not be interested in shooting video now, you might find in the future that it's a useful feature to have.

Jon Devo



The Canon EOS 40D from 2007 can produce excellent results

Dynamic range increase

Q What does increasing the dynamic range on a Fujifilm X-Pro1 actually do? Please don't tell me it increases the dynamic range!

Paul Chambers

A The X-Pro1's dynamic range settings increase the amount of highlight detail the camera can capture before clipping to white. DR200 records 1 extra stop, while DR400 records 2 extra stops. This can be

useful in high-contrast situations, such as landscapes with bright skies, or holding detail on a white wedding dress.

There's a catch, though, since the lowest sensitivity you can use increases to ISO 400 at DR200 and ISO 800 at DR400. This can cause a slight degradation in overall image quality if you look at your pictures closely – shadow regions in particular can become visibly noisier. I prefer to use DR200 as a compromise.

Andy Westlake

Sharp shots

Q I recently attended an air show where I took lots of aerial shots, only to find on close examination that my pictures generally weren't sharp enough. I admit that autofocus and the many options on my Nikon D7000 confuse me more than any other aspect of the camera's operation.

In the past, I've been quite successful at getting sharp shots at other air shows using single-servo AF (AF-S), but a friend recommended I experiment with continuous-servo AF. I'm now disappointed with the results. With regard to my camera settings, I always make sure I'm using a shutter speed of 1/200sec–1/400sec and the lens I'm



Is it the focus mode chosen or hand shake that is the cause of this blurred shot?

Photo Hacks



Interested in macro? Make an extension tube for less than £5

WHAT YOU NEED

2in-diameter PVC pipe, rear lens cap, camera body cap, epoxy resin, sandpaper, craft knife, hacksaw, superglue, black cloth, drill

EXTENSION tubes fit between your lens and camera, creating a wider spread of light that causes a larger image to be projected onto your sensor, much in the same way an image becomes larger as you move a projector further away from a wall. Extension tubes aren't expensive, but you can make your own for around £5.

How to...

First, decide how long you want your extension to be. The longer it is, the greater the magnification, and greater the loss of light, so you will need a high sensitivity setting when taking images. Depth of field will be very shallow, so you will be using your smallest apertures. In the image above, the tube is 50mm, although 25mm is probably more practical.

Once you've cut the tube with a hacksaw, sand the edges to get rid of any burrs, but leave it slightly rough. Leaving a rough edge helps when gluing it all together. Cut some black cloth and glue it to the inside of the tube to reduce reflections. You can buy black self-adhesive velvet-like material at most craft shops. Simply cut this to size, peel off the back and stick on the inside of the tube.

Next, cut out the centres of both a rear lens cap and a body cap, then use epoxy resin to glue the body cap to one end of the tube. This will be the body mount for the camera. At the other end, use the epoxy resin to glue the rear lens cap to the other end of the tube, which will allow a lens to be mounted.

The body and lens caps won't lock like a lens, so make sure that the lens doesn't fall off the tube, and ensure the tube doesn't fall off the camera. You will have to focus manually and use a lens with an aperture ring.

WANTED FOR CASH Exclusively... **Nikon** HIGHEST PRICES PAID

Grays of Westminster are always seeking mint or near-mint examples of Nikon equipment:

Nikon cameras, AF-D Nikkor lenses, AF-S Silent Wave Nikkor lenses, AF Micro-Nikkor lenses, Nikon Speedlights, Nikkor AIS & AI Manual Focus Lenses

Please telephone 020-7828 4925 or you can email us at info@graysofwestminster.com for our highest offer.

Grays of Westminster
- Exclusively... **Nikon**
40 Churton Street, Pimlico
London SW1V 2LP



www.graysofwestminster.co.uk

on-linepaper.co.uk

The online paper specialists

Hahnemühle
FINEART

The whole range in stock for
next day delivery

somerset enhanced
ST CUTHBERTS MILL

Bockingford, Somerset
Enhanced, new Photo Satin

CANSON
INFINITY

Platine Fibre Rag, HiGloss
and the new HD Canvas

MUSEO
— DRUTH FINE ART MEDIA —

Silver Rag, Portfolio and the
super Dmax, Museo Max

PermaJet

Gloss, Pearl, Fine Art papers
and quick delivery

Fotospeed

Platinum Baryta and the new
Natural Textured

ILFORD
GALERIE
PROFESSIONAL INKJET PHOTO RANGE

The whole range at **fantastic**
web prices

: H V R F N & D Q V R Q + D K Q H P K O I
3 H U P D I V M V / S V R Q + D Z N O R X Q M A L Q
, O R U G , Q Q R Y D) R M R V S H I G 6 R P H U V H W
) X I N J L O P . R G D N O X V H R , P D I V M V

FREE UK DELIVERY
ON ALL ORDERS TILL
SEPT 21...CHECKOUT
CODE AP238

NEW...Online Paper's Ilford Options Explorer pack ...ONLY £3.99
2 x sheets of the 5 leading brand alternatives to discontinued Ilford Galerie

Call 01892 771245 or email sales@onlinepaper.co.uk

f Like us on Facebook for more great offers

AFRICAN WILDLIFE PHOTOGRAPHY WORKSHOPS

Work in the world famous
Masai Mara

Learn from professional
photographer Richard Costin



All inclusive package based
in private conservancy

Small groups with exclusive
use of large custom vehicles

Digital workflow tutoring
back at camp



www.richardcostin.com/tours

Camtech

'Specialists in fine pre-owned cameras,
lenses, binoculars and accessories'

WANTED

! % ! % ! ! " !
\$
!
! % % ! # %
%!
Best prices paid
"
% % %

01954 252352

Visitors are welcome. Please phone for an appointment

View our full range at www.camtechuk.com

Leica

Nikon

Canon

Technical Support

using is a Tamron 70–300mm f/4–5.6 VC, which I know is capable of good results. Where might I be going wrong?

Tim Heath

A There are several reasons why you're not getting pin-sharp images, Tim. First, by setting your D7000 to continuous-servo AF, the focusing system is at work every time you have the shutter button half-depressed. What you need to consider here is that the shutter will fire any time the shutter is fully depressed, regardless of whether the AF has locked on the aircraft or not – with a risk of increasing the chances of out-of-focus shots. If you've got successful results in the past using single-servo AF (AF-S), don't be afraid to revert to it.

With a subject that moves laterally, you might be tempted to employ your D7000's 3D-tracking mode. This is a predictive system that uses special algorithms to forecast the position of the subject at the moment the image is captured. This focus prediction is based on a measurement of the subject's movement and speed. However, it's most effective for subjects that are smaller than aeroplanes and have an area within the layout of AF points to move into.

A closer inspection of your image suggests hand shake is where the problem lies. On a bright sunny day you should have no difficulty shooting at 1/500sec with an aperture of around f/8 and we'd recommend you support your heavy camera and lens combination on a monopod, which

will give you much more flexibility than a fixed tripod. This additional stabilisation precaution, combined with a faster shutter speed than you've used in the past, should see you achieve those sharper shots.

Michael Topham

Bits in viewfinder

Q I recently bought a second-hand Pentax MX from a reputable retailer, but have noticed that there are small black bits floating in the viewfinder. Can you suggest how I may be able to get rid of them?

Gary Hawkes

A The small black particles are bits of dust, or possibly paint or flocking that has perished and is in the viewfinder box. Removing



BLAST FROM THE PAST

Fujifilm FinePix S3 Pro

Ian Burley on a versatile DSLR based on the Nikon F80

LAUNCHED February 2004

PRICE AT LAUNCH £1,600

GUIDE PRICE TODAY £199

FUJIFILM always comes up with interesting technology and the S3 Pro with its unique Super CCD SR sensor underlines this. Using two photosites per pixel, the 6-million-pixel sensor had the same number of photosites as a 12-million-pixel sensor. The extra pixels were used to endow the S3 Pro with greater dynamic range – a good selling point to wedding photographers.

What's good In 6-million-pixel mode the S3 Pro delivers on its promise of significantly extra dynamic range, pulling detail out of seemingly burned-out highlights. Based on a Nikon body, the S3 Pro gives access to countless Nikon and third-party lenses. Colour reproduction is excellent.

What's bad Its 12-million-pixel mode doesn't deliver 12-million-pixel-resolution results. Some settings adjustments, like ISO, are fiddly to access and use. The top shutter speed is only 1/4000sec and the S3 Pro is not much use for action photography with just a 2.5fps shooting rate. The rear LCD is too small to be useful.



IN THE BAG



Landscape photographer Peter Watson is widely

published both in the UK and internationally. He lectures and tutors workshops and is the author of several books

Polariser

1 This is an important filter because polarised light is difficult to replicate digitally. I use a polariser to boost colour and impact, improve the appearance of skies and reduce surface reflections. It has the ability to enhance images in a striking, yet subtle, way.

0.6 ND graduated filter

2 Rarely do I find a sky that needs no darkening. Even a cloudy sky will often benefit from a reduction in brightness and the excess light absorbed by this filter also ensures that no details are lost through overexposure.

Rangefinder

3 I prefer to focus manually, and find the rangefinder a useful tool in ensuring accurate focus. With its precise measurement of distance I can pinpoint the hyperfocal distance and calculate the exact extent of depth of field.



OS Landranger Maps

4 I find maps intriguing, especially those of a scale of 1:25,000 or 1:50,000. They contain a wealth of information and are a great aid to research. I never venture onto the landscape without my maps and would, in every sense, be lost without them.

Linhof viewfinder

5 My viewfinder is my constant companion in the field. It is an indispensable aid when searching for images, selecting viewpoints and composing pictures. Its use enables photographs to be conceived, assessed and sometimes dismissed without my camera leaving the bag.

List of kit Mamiya 645 AFD II camera, Mamiya DM33 MP digital back, Mamiya 35mm AF lens, Mamiya 80mm AF lens, Mamiya 150mm AF lens, Lee and Hitech filters (graduated neutral density 0.3, 0.6, 0.9 hard grad, neutral density 0.6, 1.2, 1.8), circular polariser, LCD V3 screen magnifier, cable release, compass, 3x SanDisk 8GB SD and 2x SanDisk 8GB CF cards, lens cloth and lens cleaning blower brush, camera and digital back batteries including fully charged spares, Watameter rangefinder, Linhof viewfinder

Improve your photography



'I started with the SPI Foundation in Photography in 2009 and learned so

much from this course. I always look forward to getting feedback from my tutors and I am currently completing the Foundation in Digital Imaging Techniques course.' Ross Mackenzie



- Study in your own time
- **Receive detailed feedback from a professional tutor**
- Students are assigned a personal tutor
- **Split the monthly payment costs**
- Half-price magazine subscriptions
- **Subject-specific, bite-sized courses from only £75**
- Dedicated student area and online forum



FOUNDATION IN DIGITAL PHOTOGRAPHY

**COURSE
FEES ONLY
£299**

COURSE LEVEL **BEGINNER**

- Viewpoint and composition
- How to use your camera's program modes
- All about lenses
- Sharpening your image
- Formatting, sizing and printing
- ISO, flash, exposure and white balance setting
- Basic image editing

For detailed course contents or to enrol call **0203 148 4326**
or visit **WWW.SPI-PHOTOGRAPHY-COURSES.COM** Please quote
ref: SPI007

Please quote
ref: SPI007

Technical Support

the focusing screen to allow access for cleaning is relatively straightforward, if you know what you are doing. With the screen removed, a blower brush or keyboard vacuum may be used to remove any particles and dust.

However, do not handle the focusing screen or any optical components with your bare hands and do not use any cleaning products on this area. It marks easily, which could make the problem far worse.

The instructions on removing the screen are in the original instruction manual, which you can get from www.oldtimercameras.com or call 01707 273 773.

Alternatively, I suggest that you contact the store where you bought the camera. They may be able to recommend a repairer who will be able to clean it for you for a moderate fee.

Richard Sibley

Sony hotshoe adapter

Q For years I have been a Minolta and now a Sony Alpha user, and I am thinking of making the leap from my Alpha 77 to a full-frame Alpha 99. However, Sony has switched from the auto-lock flash hotshoe that I have been using since my Minolta days to a multi-interface shoe that looks like a standard hotshoe. As much as I want a new Alpha 99, do I really have to replace all my flashguns?

Dave Rooke

A You are correct that Sony is now using, at least what is physically, a standard hotshoe. The multi-interface part of it describes the electronic

connections that are carefully tucked away at the front of the shoe, which allow for advanced communication between the current Sony flashguns and other devices, such as microphones and lights, and the camera.

Thankfully, the Sony ADP-MAA adapter (around £25) is what you need to avoid replacing all your flash equipment. The device allows auto-lock flashguns to be adapted for use with the multi-interface shoe, and thanks to the

electronic connection, TTL flash metering should work with compatible Sony flashguns.

Visit www.sony.co.uk/electronics/interchangeable-lens-cameras-other-accessories/adp-maa for details.

Richard Sibley



HOW IT WORKS

I am your

Contrast-detection autofocus system

UNLIKE my phase-detection AF (PDAF) cousin, I can work on most types of camera, not just DSLRs, and I'm the primary focusing system for compact cameras, smartphones and mirrorless system cameras. I analyse the actual image being recorded by the camera's main sensor so there is less chance of inaccuracy through mechanical misalignments.

I have a stop-start relationship with the camera's lens. I tell the lens to move focus a little and then stop and I check the contrast of the image. I then repeat the process. If the contrast increases I know we're changing focus in the right direction. If not, we'll have to move the focus the other way.

At some point I'll notice that after several measurements of increasing contrast it will start to reduce. That means we've overshot the point of best focus, which is when contrast is at its highest. But that's quite normal – we can't find the point of best contrast and focus without overshooting it. Thanks to precise mechanical memory in the system I'll wind back the focus to the point at which contrast was at its best and the lens will be in precise focus.

You may think that all this is a bit of a palaver, but in fact I can work faster than PDAF. The stop/start process of changing focus and measuring contrast is now incredibly quick, with dozens of cycles happening in a fraction of second. I can't work as fast

as I'd like with older lenses designed for DSLRs because they can't stop and start the focus action as quickly as modern lenses designed for mirrorless cameras. These lenses have low-mass focusing lens elements and focus motors optimised specifically for the way I work.

I also have to admit that I'm not as good as PDAF at continuous AF tracking for action photography, because unlike PDAF I can't estimate how far focus needs to be adjusted, a crucial benefit when changing focus over long ranges quickly and reliably. This is why I am now increasingly working alongside PDAF, even with mirrorless cameras.



Contrast detection achieves focus by analysing the image on the sensor

Amateur
Photographer

Don't miss
our new look
digital edition



More great
pictures
More technique
More opinion
More inspiration

- Download online, enjoy offline
- Buy from the comfort of your own home
- Available the day the magazine goes on sale
- Missed an issue? Simply download a back copy

Try it today

www.amateurphotographer.co.uk/digital-edition



Marketplace

Dealer and Classified Guide

7R DGYHUVLH S0HDVH FD00

)D[

H PDL0 MX0LDB0DXUHQFH#LSFPHGLD FRP

,QGH[WR DGYHUVLHVUV

Ariston..... 27

Cameraworld..... 80-81

Camtech..... 58

Clifton Cameras..... 9

Digital Depot 55

Ffordes Photographic Ltd..... 78-79

Grays of Westminster..... 32-33, 58

Insley Advertising 85

Kenro Ltd..... 27

LCE Group 74-75

Manfrotto Cover il

Nicholas Camera Company..... 76

Park Cameras Ltd..Cover: iii, 69-71

Premier Ink & Photographic .82-83

Richard Costin Wildlife

Photography Workshops..... 58

Samsung Electronics UK Ltd..... 41

Sigma Imaging..... 41

SRS Ltd..... 62

Wex Photographic..... 46, 64-67

WhiteWall (Avenso)..... 68

Wilkinson Cameras 79

&0DVVLILHG



SRS Microsystems

www.srsmicrosystems.co.uk

Mail Order Hot Line 01923 226602

90-92 THE PARADE, HIGH STREET, WATFORD, HERTS. WD17 1AW

WANT TO UPGRADE?
We buy digital SLR lenses & cameras!
Call us for a price today

We now have all our second hand equipment on our website

Independent Retailer of the Year winner at this year's Pixel Trade Awards

PENTAX K-3



Weather resistant body with 92 protection seals
24 MP stabilised AA filter-less CMOS sensor
Full HD recording with 60/30 fps frame rate
Continuous shooting 8.3 fps up to 60 JPEG and 23 RAW
SAFOX 11 AF module with 27 AF points (25 cross)
86000 pixels RGB exposure meter
Sensitivity up to 51200 ISO
Dual SD card slot

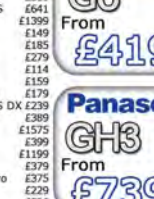
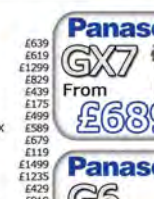
FREE SPARE BATTERY IF YOU MENTION THIS ADVERT

PENTAX

SIGMA

OLYMPUS

DA* 16-50mm F2.8 ED SDM	E999	8-16/4.5-5.6 DC HSM	E499	9-18mm F4-5.6 Lens	E469
DA* 50-135mm F2.8 ED SDM	E999	10-20/4.5-5.6 EX DC HSM	E359	12mm F2 Lens	E529
DA* 55mm F1.4 ED SDM	E609	10-20/3.5-5.6 EX DC HSM	E399	15mm F8 Body Cap Lens	E59
DA* 60-250mm F4 ED SDM	E1249	12-24/4.5-5.6 II DG HSM	E599	17mm F1.8 Lens	E369
DA* 200mm F2.8 ED SDM	E879	17-50/2.8 EX DC OS HSM	E319	12-50mm F3.5-6.3 Lens	E279
DA* 300mm F4 ED SDM	E999	17-70/2.8-4.5 DC OS "C"	E349	12-40mm F2.8 PRO Lens	E899
HD DA 15mm F4 Limited	E509	18-35/1.8 DC HSM "A"	E649	14-42mm F3.5-5.6 EZ Lens	E299
HD DA 20-40mm F2.8-4 DC WR	E849	18-200/3.5-6.3 DC Macro OS HSM "C"	E269	25mm F1.8 Lens	E369
HD DA 21mm F3.2 Limited	E509	18-250/3.5-6.3 DC Macro OS HSM	E319	40-150mm F4-5.6 MSC Lens	E169
HD DA 35mm F2.8 Macro Limited	E565	24-70/2.8 IF EX DG HSM	E599	45mm F1.8 Lens	E219
HD DA 40mm F2.8 Limited	E379	24-105/4 DG OS HSM "A"	E699	60mm F2.8 Macro Lens	E369
HD DA 70mm F2.4 Limited	E509	30/1.4 DC HSM "A"	E379	75mm F1.8 Lens	E699
HD DA 55-300mm F4-5.8 WR	E399	35/1.4 DG HSM "A"	E669	75-300mm F4.8-6.7 II Lens	E379
HD DA 560mm F5.6 AW	E5450	50/1.4 EX DG HSM	E329		
10-17mm F3.5-4.5 Fisheye	E399	50/2.8 Macro EX DG	E249		
12-24mm F4 Lens	E739	50-150/2.8 APO EX DC OS HSM	E729		
17-70mm F4 SDM	E489	50-500/4.5-6.3 DG OS HSM	E999		
18-270mm F3.5-6.3 SDM	E449	70-200/2.8 EX DG OS HSM	E799		
35mm F2.4	E119	70-300/4.5-6.7 DG Macro	E99		
50mm F1.8	E399	70/2.8 EX DG Macro	E349		
50mm F2.8 Macro	E399	85/1.4 EX DG HSM	E669		
50-200mm F4-5.6 DAL WR	E149	105/2.8 EX Macro DG OS HSM	E399		
55-300mm F4-5.8	E229	120-300/2.8 EX DG OS HSM "S"	E2599		
100mm F2.8 WR Macro	E529	120-400/4.5-5.6 APO OS HSM	E629		
FA 31mm F1.8 Limited	E929	150/2.8 APO Macro DG OS HSM	E699		
FA 35mm F2	E399	150-500/5.6-6.3 APO DG OS	E749		
FA 43mm F1.9 Limited	E599	180/2.8 APO Macro DG OS HSM	E1199		
FA 50mm F1.4	E319				
FA 77mm F1.8 Limited	E829	EF 610 DG Flash	E99		
		EF 610 DG Super Flash	E175		



E&OE

Wilkinson
Cameras
www.wilkinson.co.uk

*your
knowledgeable
friends in
photography*

Leica

Wilkinson
Cameras
www.wilkinson.co.uk



CELEBRATING

100
YEARS

OF LEICA PHOTOGRAPHY

Leica M Type 240 Body £4799.00

Limited Stock M Type 240 Black & Silver 100th
Birthday Special Edition (Only 500 worldwide)
Body £4999.00 plus FREE Leica gifts worth £95.00

M-E BODY GREY..... £3799.00

MP 0.72 BLACK BODY £3199.00

Leica M Lenses

M 16-18-21mm Tri Elmar & Finder.....£3999.00	M 35mm f2.5 Summarit.....£1249.00
M 18mm f3.8 Super Elmar ASPH.....£1995.00	M 50mm f0.95 Noctilux ASPH.....£7650.00
M 21mm f1.4 Summilux ASPH.....£4699.00	M 50mm f1.4 Summilux ASPH black.....£2599.00
M 21mm f2.8 Elmarit ASPH.....£2299.00	M 50mm f1.4 Summilux ASPH silver.....£2699.00
M 21mm f3.4 Super Elmar ASPH.....£1949.00	M 50mm f2 ASPH APO Summicron.....£5400.00
M 24mm f1.4 Summilux ASPH.....£4699.00	M 50mm f2 Summicron.....£1549.00
M 24mm f2.8 Elmarit.....£2199.00	M 50mm f2.5 Summarit.....£999.00
M 24mm f3.8 Elmar ASPH.....£1699.00	M 75mm f2 Summicron ASPH.....£2399.00
M 28mm f2 Summicron ASPH.....£2799.00	M 75mm f2.5 Summarit.....£1249.00
M 28mm f2.8 Elmarit ASPH.....£1449.00	M 90mm f2 APO Summicron ASPH.....£2499.00
M 35mm f1.4 Summilux ASPH.....£3499.00	M 90mm f2.5 Summarit.....£1249.00
M 35mm f2 Summicron ASPH.....£1999.00	M 90mm f4 Macro Set.....£2699.00
	M 135mm f3.4 APO-TELYT.....£2484.00

LIVERPOOL
51 Lord Street, Liverpool
Merseyside L2 6PB
Tel: 0151 255 0345
liverpool@wilkinson.co.uk

PRESTON
27, Friargate Walk, St George's Centre
Preston, Lancs. PR1 2NQ
Tel: 01772 556250
preston@wilkinson.co.uk

SOUTHPORT
38 Eastbank Street, Southport
Merseyside PR8 1ET
Tel: 01704 534534
southport@wilkinson.co.uk

BRANCHES ALSO AT BURNLEY | BURY | BLACKBURN | KENDAL | CARLISLE | LANCASTER | WARRINGTON

Need help or advise?
01772 252 188

we buy any camera
transform your un-used or un-wanted photographic gear in to hard cash.
www.webuyanycamera.com

working with our
chosen partners
Aspire
practical skills training

**NEW Leica T
System Now
in stock**

facebook

www.facebook.com/WilkinsonCameras

twitter

www.twitter.com/wilkinsoncameras

Google+

https://plus.google.com/+wilkinsoncameras/posts



**Wilkinson
Cameras**
www.wilkinson.co.uk

Multiple Retailer Of The Year
2006, 2007, 2008, 2012 & 2013

Email us with any enquiries at: sales@wilkinson.co.uk | Find your nearest store: www.wilkinson.co.uk/stores



wex
photographic
warehouse express

Voted Best Online Retailer 2002-2013
Best Specialist Retailer 2010-2013
Good Service Award Winner 2008-2014

7+ (: (; 3520,6(2 YHU

3URGFW _) UH' HXHU RQ

RURYHU_

' D 5 HMLQV 3 RQ



Nikon
1 V3
14.2 megapixels
15.0 fps
15m waterproof

NEW! Nikon 1 V3
From **£729**

NEW! Nikon 1 V3 Body £729
NEW! Nikon 1 V3 + 10-30mm lens + EVF + Grip £1049



Nikon
D3300
24.2 megapixels
5.0 fps
1080p movie mode

D3300 Body £394

D3300 Body £394.99
+ 18-55mm VR II £414



Nikon
D5200
24.1 megapixels
5.0 fps
1080p movie mode

D5200 From **£429**

D5200 Body £429
D5200 + 18-55mm f3.5-5.6 G AF-S VR II £485



Nikon
D5300
24.2 megapixels
5.0 fps
1080p movie mode

D5300 From **£549**

D5300 Body £549
D5300 + 18-55mm VR II £599
D5300 + 18-140mm VR £879

Nikon 1 AW1 + 11-27.5mm Silver, White or Black £599
V2 + 10-30mm Lens £649

D3200 Body £279
D3200 + 18-55mm f3.5-5.6 VR II £340

★★★★★ **CUSTOMER PRODUCT REVIEWS** ★★★★★
There are currently over 7000 product reviews on our site – visit us today to read what our customers think of the products we sell!



Nikon
D7100
24.1 megapixels
6.0 fps
1080p movie mode

D7100 From **£809**

D7100 Body £809
D7100 + 18-105mm VR £979



Nikon
D610
24.3 megapixels
6.0 fps
1080p movie mode
Full Frame CMOS Sensor

D610 From **£1399**

D610 Body £1399
D610 + 24-85mm £1849



Nikon
D810
36.3 megapixels
5.0 fps
Full Frame CMOS Sensor

NEW! D810 Body £2699

D810 body £2699



Nikon
D4s
16.2 megapixels
11.0 fps
Full Frame CMOS Sensor

D4s Body £5199

D4s Body £5199

CUSTOMER REVIEW: D7100 Body
★★★★★ D7100 good lightweight camera
Sammydo – Ulster

For 2-year warranty on any camera and lens kit simply register your new Nikon within 30 days of purchase. Offer applies to UK & Republic of Ireland stock only. Call 0800 597 8472 or visit www.nikon.co.uk/register

SONY

A7s Black



12.2 megapixels
5.0 fps
4K Video

NEW! A7s Body
£2099

NEW! A7s Body £2099
A7R Body £1599
A7 Body £1159
A7 + 28-70mm £1299
RECOMMENDED LENSES:
Sony FE 55mm F1.8 ZA Carl Zeiss Sonnar T* £849
Sony FE 35mm F2.8 ZA Carl Zeiss Sonnar T* £699

A6000
Black or Silver



16.1 megapixels
10.0 fps

NEW! A6000
Body £549

NEW! A6000 Body £549
NEW! A6000 + 16-50mm PZ £649
A5000 + 16-50mm PZ Black or White £339

A77 II



24.3 megapixels
12.0 fps
1080p movie mode

NEW! A77 II
Body £999

NEW! A77 II + 16-50mm £1549
A99 Body £1799
A58 + 18-55mm £339
A58 + 18-55mm + 55-200mm £509
RECOMMENDED LENSES:
Sony 50mm f1.4 £299
Sony 16-50mm f2.8 DT SSM £479

Panasonic

GH4

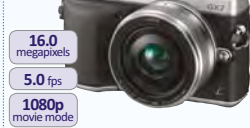


16.05 megapixels
12.0 fps
4K Video

NEW! GH4
from **£1299**

GH4 Body £1299
+ 14-140mm f3.5-5.6 £1749
GH3 body £749
GH3 + 12-35mm f2.8 £1449
RECOMMENDED LENSES:
12-35mm f2.8 Vario Power OIS £829
NEW! 14-140mm f3.5-5.6 OIS £495

GX7
Black or Silver



16.0 megapixels
5.0 fps
1080p movie mode

GX7
Body £529

GX7 Body £529
GX7 + 14-42mm £599
GX7 + 20mm lens £699
GM1 + 12-32mm lens £549
Available in Black, Tan & Silver

OLYMPUS

OM-D E-M10
Black & Silver



16.1 megapixels
8.0 fps
1080p movie mode

OM-D E-M10 From **£499**

OM-D E-M10 Body £499
OM-D E-M10 + 14-42mm Electronic Zoom £659

OM-D E-M1 Body £1149
OM-D E-M1 + 12-50mm £1479
OM-D E-M1 + 12-40mm £1869
OM-D E-M5 Body £589
OM-D E-M5 + 12-50mm £749

E-P5 Silver, Black or White



16.1 megapixels
9.0 fps

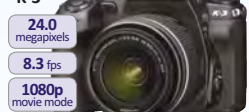
E-P5 Body
£699

E-P5 + 14-42mm £799
E-P5 + 17mm + VF-4 Electronic Viewfinder £1149
E-PL5 + 14-42mm £319

RECOMMENDED LENSES:
Olympus 12mm f2.0 ED £899
Olympus 17mm f1.8 £369

PENTAX

K-3



24.0 megapixels
8.3 fps
1080p movie mode

K-3
From **£888**

K-3 Body £888
K-3 + 18-135mm £1139
K-3 Silver Limited edition with Battery grip £1099
K-5 II + 18-55mm WR £649
K-5 II + 18-135mm WR £899
K-5 IIs Body £698
K-50 £379
K-500 From £329

FUJIFILM

X-E2



16.3 megapixels
7.0 fps

X-E2
From **£569**

X-E2 Body £569
X-E2 + 18-55mm £919

RECOMMENDED X-MOUNT LENSES:
Fujinon 35mm f1.4 R £409
Fujinon 60mm f2.4 R £435
Fujinon 18-55mm f2.8-4.0 OIS £499
Fuji Cashback* ends 30.09.14

X-T1



16.3 megapixels
8.0 fps
1080p movie mode

X-T1
From **£999**

X-T1 Body £999
X-T1 + 18-55mm £1349
X-Pro1 Body £649 Inc £100 Cash back* Price you pay today £749
X-E1 Body £289
X-E1 + 18-55mm £599
X-A1 + 16-50mm Red, Blue or Black £359

01603 208761

Call us Mon-Fri 8am-7pm

Visit www.wexphotographic.com

Visit our **1 RUL LFK 6 KRZ URRP 2 RSHQ IURP DP 1 DLO**
Drayton High Road, (opposite ASDA) Norwich. NR6 5DP.

7+(: (; 3520,6(3DUW [FKDJH \$YDOXH _8 VHGLMP V FRPH Z LW D P RQK Z DUUDQW

Canon

Capture the moment at 7 frames per second

The new EOS 70D with Wi-Fi capability incorporates the new Dual Pixel CMOS AF technology enabling fast and smooth AF tracking whilst shooting movies or stills in Live View mode.

EOS 70D

20.2 megapixels
7.0 fps
1080p movie mode

70D Body £849
70D + 18-55mm f3.5-5.6 IS STM £959
70D + 18-135mm f3.5-5.6 IS STM £1139

70D

£849

Canon EOS 100D

18.0 megapixels
4.0 fps
1080p movie mode

100D From **£375**

100D Body £375
100D + 18-55mm f3.5-5.6 £479
100D + 18-55mm f3.5-5.6 IS STM + 40mm f2.8 STM £619

Canon 700D

18.0 megapixels
5.0 fps
1080p movie mode

700D From **£479**

700D Body £479
700D + 18-55mm IS STM £579
700D + 18-135mm IS STM £729
700D + 18-135mm IS STM + 40mm STM £869

Canon EOS 1Dx

18.1 megapixels
12.0 fps
Full Frame CMOS sensor

1Dx Body **£4845**

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
"...honestly say that I have never been so excited about my equipment"
Snapperfish - Oxford

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
"...bought this as an upgrade to the 5D Mk 2 and have never looked back."
Dave - Cornwall

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body
"...The full frame sensor is superb"
Sandra Cath - Luton

Canon EOS 7D

18.0 megapixels
8.0 fps
1080p movie mode

7D Body **£899**

7D Body £899
7D + 18-135mm f3.5-5.6 IS £1149
7D + 15-85mm f3.5-5.6 IS USM £1399

Canon EOS 6D

20.2 megapixels
4.5 fps
1080p movie mode
Full Frame CMOS sensor

6D From **£1379**

6D Body £1379
6D + 24-105mm f4.0 L IS USM £1899

Canon 5D Mark III

22.3 megapixels
6.0 fps
1080p movie mode
Full Frame CMOS sensor

5D Mark III From **£2299**

5D Mk III Body £2299
5D Mk III + 24-105mm f4.0L IS USM £2899
5D Mk III + 24-70mm f2.8 II £3799

CUSTOMER PRODUCT REVIEWS
There are currently over 7000 product reviews on our site – visit us today to read what our customers think of the products we sell!

CUSTOMER REVIEW: 5D Mark III +
"Mind blowing clear photography"
Ziel - Ireland

Tripods

GT3542 LS
• 146.5cm Max Height
• 9.4cm Min Height

6X Systematic Series:
GT3542 LS£599
GT3542 XLS£649
GT4542 LS£749
GT5542 LS£739
GT5562 GTS£1049

Manfrotto
Imagine More

MT190XPRO3
• 160cm Max Height
• 9cm Min Height

MT190XPRO3£149
MT190XPRO4£169
MT190XPRO3 Carbon Fibre£299
MT190XPRO4 Carbon Fibre£299
MT190XPRO3 + 496RC2 Ball Head£179
MT190XPRO4 + 496RC2 Ball Head£219

GIOTTO

Silk Road YTL8353
• 171cm Max Height
• 19cm Min Height
SILK ROAD - 3D Column:
YTL9353 Aluminium£99
YTL9383 Aluminium£109
YTL8353 Carbon Fibre£183
YTL8354 Carbon Fibre£129
YTL8383 Carbon Fibre£199
YTL8384 Carbon Fibre£219

WEX PHOTOGRAPHER OF THE YEAR 2014

The : H 0 RQGD V photo competition is changing! Enter each week for a chance to be awarded the title of 'Wex Photographer of the Year 2014' and of Wex vouchers.



EW0 - 3 <

*T&Cs apply, see website for details. Open to UK resident Twitter users aged 16 or over.

Flashguns & Lighting Accessories

Canon Speedlites:

430EX II £209

600EX-RT £469

Macrolites:

MR-14EX £469

MT-24EX £749.99

Nikon Speedlights:

SB700 £229

SB910 £339

Kits:

R1 Close-Up £415

R1C1 £559

SONY Flashguns:

HVL-F43M £275

HVL-F60AM £459

OLYMPUS Flashguns:

FL-300R £134.99

FL-600R £299

REDA Flashguns:

AF 540FGZ £349

AF 360FGZ £225

Flashguns:

24 AF-1 £49.99

44 AF-1 £139.99

52 AF-1 £199.99

58 AF-2 £249

Macro flash:

15 MS-1 £295.99

SIGMA Flashguns:

EF 610 DG ST £109.99

EF 610 DG Super £159.99

Macro Flash

EM-140 DG From £314.99

Nissin Flashguns:

MG8000 £349

Di622 II£114.99

Di700£159

Di866 Mark II£199

SUNPAK Flashguns:

PF30X£74.99

16R Pro£337.99

SEKONIC

Sekonic L-308s £149

Pro 478DR £324.99

DigiPro F £159.99

PocketWizard

MiniTT1 £149

FlexTT5 £149

Plus III Set £229

PlusX Set £139.99

Sand Bag £9.99

3m Background Support £99

Light Stands From £10.99

Softlite Reflector Kits

42cm £49

55cm £69

70cm £129

Rogue

FlashBender From £23.99

INTERFIT

Folding Softbox From £54.99

Reflector Bracket £24.99

Off Camera flash Cord From £30.99

westcott

Micro Apollo £25.99

Collapsible Umbrella Flash Kit £65

Lastolite

Ezybox Softbox £44.99

Ezybox Hotshoe From £89.99

EzyBalance Grey £19.99

Background Support £124.99

TriFlip Kits From £69.99

Urban Collapsible £165

Reflectors:

30cm £12.50

50cm £22.99

75cm £34.99

95cm £59

120cm £74.99

Tilthead £17.99

Terms and Conditions All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery** available on orders over £150 (based on a 4-day delivery service). For orders under £150 the charge is £2.99** (based on a 4-day delivery service). For Next Working Day Delivery our charges are £4.99**. Saturday deliveries are charged at a rate of £7.50**. (**Delivery of very heavy items, or to some European countries, N.I., remote areas of Scotland & Ch. Isles may be subject to extra charges.) E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 9am-7pm Mon-Fri and may not be available during peak periods. *Subject to goods being returned as new and in the original packaging. Where returns are accepted in other instances, they may be subject to a restocking charge. **Applies to products sold in full working condition. Not applicable to items specifically described as "IN" or incomplete (ie. being sold for spares only). Wex Photographic is a trading name of Warehouse Express Limited. ©Warehouse Express 2014. *CASHBACKS are redeemed via product registration with the manufacturer. Please refer to our website for details. Showroom: Drayton High Road, (opposite ASDA) Norwich. NR6 5DP. Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm



wex
photographic
warehouse express

Voted Best Online Retailer 2002-2013
Best Specialist Retailer 2010-2013
Good Service Award Winner 2008-2014

7+ (: (; 3520,6(2 YHU

3URGFW _)UH' H0HU RQ

RURYHU_ ' D 5 HMLQV 3 R0A

DSLR Lenses

CANON LENSES

EF 20mm f2.8 USM	£409
EF 24mm f2.8 IS USM	£458
EF 28mm f1.8 USM	£379
EF 35mm f2.0	£208
EF 35mm f2.8 IS USM	£469
EF 40mm f2.8 STM	£159
TS-E 45mm f2.8	£1129
EF 50mm f1.8 II Lens	£89
EF 50mm f2.5 Macro Lens	£234.95
EF-S 60mm f2.8 USM Macro	£365
MP-E 65mm f2.8 1-5x Macro	£853
TS-E 90mm f2.8	£1124
EF 100mm f2.8 USM Macro	£385
EF-S 15-85mm f3.5-5.6 IS USM	£589
EF 16-35mm f2.8 L USM II	£1199
EF-S 17-85mm f4.0-5.6 IS USM	£356
EF-S 18-55mm f3.5-5.6 IS STM Lens	£188
EF-S 18-135mm f3.5-5.6 IS STM	£359
EF 24-105mm f4.0-5.6 IS	£410
EF 24-105mm f4.0 L IS USM	£813
EF 28-135mm f3.5-5.6 IS USM	£359
EF-S 55-250mm f4.5-5.6 IS STM	£284
EF 70-200mm f4.0 L USM	£495
EF 70-300mm f4.0-5.6 IS USM	£389

NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye	£549
-----------------------------------	------

14mm f2.8 D AF ED Lens	£1239
24mm f1.4 G AF-S ED	£1465
24mm f2.8 D AF Lens	£369
24mm f3.5 D ED PC-E	£1465
NEW! 28mm f1.8 G AF-S	£495
35mm f1.4 G AF-S Nikkor	£1295
35mm f1.8 G AF-S DX	£148
NEW! 35mm f1.8 G ED AF-S Nikkor	£465
35mm f2.8 D AF Nikkor	£255
40mm f2.8 G AF-S DX Micro	£185
50mm f1.4 G AF-S	£279
50mm f1.8 D AF Lens	£109
50mm f1.8 G AF-S Lens.5-5.6 G ED VR	£149
50mm f2.8 G AF-S ED Micro	£404
60mm f2.8 D AF Micro Nikkor Lens	£368
NEW! 58mm f1.4 G AF-S Lens	£1599
85mm f1.4 G AF-S	£1177
85mm f1.8 D AF	£299
85mm f1.8 G AF-S	£375
105mm f2.8 D AF DC Lens	£805
105mm f2.8 G AF-S VR IF ED Micro	£629
135mm f2.0 D AF DC	£1029
180mm f2.8 D AF IF-ED	£695
200mm f4.0 AF Micro	£1179
300mm f4.0 D AF-S IF ED	£1029
10-24mm f3.5-4.5 G AF-S DX	£639
12-24mm f4 G AF-S IF-ED DX	£839
14-24mm f2.8 G ED AF-S	£1315
16-85mm f3.5-5.6 G ED AF-S DX VR	£438
17-55mm f2.8 G ED DX AF-S IF	£1049

18-35mm f3.5-4.5G AF-S ED Nikkor	£519
NEW! 18-55mm f3.5-5.6 G F-S DX NIKKOR VR II	£229
18-105mm AF-S DX Nikkor f3.5-5.6 G ED VR	£204
18-140mm f3.5-5.6 G ED AF-S DX VR	£459
18-200mm f3.5-5.6 G ED AF-S DX VR II	£584
18-300mm f3.5-5.6 ED AF-S VR	£679
24-70mm f2.8 G ED AF-S	£1245
24-85mm f2.8-4.0 D AF	£549
24-120mm f4 G AF-S ED VR	£810
28-300mm f3.5-5.6 G ED AF-S VR	£659
55-200mm f4.5-6.7 G AF-S DX VR IF-ED	£241
55-300mm f4.5-5.6 G AF-S DX VR	£279
70-200mm f4 G ED VR	£949
70-200mm f2.8G ED AF-S VR II	£1605
70-300mm f4.5-6.7 G ED AF-S IF VR	£439

SIGMA LENSES - with 3 Year Warranty

30mm f1.4 DC HSM	£369
35mm f1.4 DG HSM	£669
50mm f2.8 EX DG Macro	£269
50mm f1.4 EX DG HSM	£329
70mm f2.8 EX DG Macro	£365
85mm f1.4 EX DG HSM	£659
105mm f2.8 APO EX DG OS HSM Macro	£379
150mm f2.8 EX DG OS HSM Macro	£699
8-16mm f4.5-5.6 DC HSM	£549
10-20mm f4.0-5.6 EX DC HSM	£349
10-20mm f3.5 EX DC HSM	£399
12-24mm f4.5-5.6 EX DG HSM II	£599

17-70mm f2.8-4.0 DC OS HSM	£329
18-200mm f3.5-6.3 DC OS HSM II	£239
18-250mm f3.5-6.3 DC OS HSM	£306
18-250mm f3.5-6.3 DC Macro OS HSM	£299
24-70mm f2.8 IF EX DG HSM	£599
50-150mm f2.8 EX DC APO OS HSM	£739
50-200mm f4.0-5.6 DC OS HSM	£119
50-500mm f4.5-6.3 DG OS HSM	£999
70-200mm f2.8 EX DG OS HSM	£799
70-300mm f4.0-5.6 APO Macro Super DG From	£150
70-300mm f4.0-5.6 DG OS	£275
120-300mm f2.8 OS	£2799
120-400mm f4.5-5.6 DG OS HSM	From £639
150-500mm f5.0-6.3 DG OS HSM	£729
EX DG APO Tele Converters	From £199

TAMRON LENSES - with 5 Year Warranty

90mm f2.8-4.0 VC USD Macro	£399
90mm f2.8 SP Di Macro	£369
180mm f3.5 Di SP AF Macro	£698
10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£359
17-50mm f2.8 XR Di II VC	£349
18-200mm f3.5-6.3 AF XR Di II	£132
18-270mm f3.5-6.3 Di II VC PZD	£329
24-70mm f2.8 Di VC USD SP	£799
28-75mm f2.8 XR Di	£359
70-200mm f2.8 Di VC USD	£1099
70-300mm f4.5-6.3 SP Di VC USD	£289

Canon Lenses Price Drop



EF 50mm f1.4 USM	£285	£279
NEW! EF 600mm f4 L IS II USM	£9999	£8899
EF 70-200mm f2.8 L IS II USM	£1949	£1699

EF 70-200mm f4 L IS USM	£964	£959
EF 70-300mm f4.5-6.7 L IS USM	£1209	£1069
NEW! EF 800mm f5.6 L IS USM	£10095	£9999
EF 8-15mm f4.0 L USM Fisheye	£1089	£999
NEW! EF 85mm f1.2 L II USM	£1750	£1549
EF 85mm f1.8 USM	£295	£289
EF-S 10-22mm f3.5-4.5 USM	£475	£449
EF-S 17-55mm f2.8 IS USM	£639	£619
NEW! TS-E 17mm f4L	£475	£449
TS-E 24mm f3.5 L II	£1599	£1479
NEW! EF 1.4x III Extender	£409	£329

NEW! EF 2x III Extender	£409	£329
EF 100-400mm f4.5-5.6 L IS USM	£1255	£1239
EF 100mm f2.8 Macro IS USM	£704	£699
EF 135mm f2 L USM	£899	£769
NEW! EF 14mm f2.8 L II USM	£1899	£1669
EF 180mm f3.5 L USM Macro	£1274	£1109
EF 200-400mm f4 L IS USM with Internal 1.4x Extender	£10149	£8999
EF 17-40mm f4 L USM	£629	£619
NEW! EF 200mm f2.0 L IS USM	£4669	£4499
NEW! EF 200mm f2.8 L USM MKII	£649	£569

EF 24-70mm f2.8 L II USM	£1799	£1549
LOW PRICE! EF 24-70mm f4 L IS USM	£929	£889
LOW PRICE! EF 24mm f1.4 L II USM	£1325	£1224
NEW! EF 28-300mm f3.5-5.6 L IS USM	£2199	£1899
NEW! EF 300mm f2.8 L IS II USM	£5295	£4899
EF 300mm f4 L IS USM	£1169	£1079
EF 35mm f1.4 L USM	£1140	£1099
NEW! EF 400mm f2.8 L IS II USM	£8149	£7799
EF 400mm f5.6 L USM	£1123	£989
NEW! EF 500mm f4 L IS II USM	£7445	£7049
EF 50mm f1.2 L USM	£1259	£1149

Photo Bags & Rucksacks



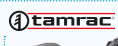
Transit AW:	
Sling 250 AW	£79
Backpack 350 AW	£98

Flipside Sport:	
10L AW	£94
15L AW	£99
20L AW	£134

Manfrotto Professional Backpacks	
20	£149
30	£189
50	£219



Expedition:	
5x	£129
6x	£144
7x	£179



Expedition 5x Black	
8x	£199
9x	£219

Billingham

Canvas/Leather: Khaki, Black	
FibreNyte/Leather: Khaki, Sage, Black	
Digital	£119
Small	£144
Large	£164
Pro Original	£174

Computing

PIXMA Pro 100	£369
PIXMA Pro 10	£499
PIXMA Pro 1	£645

Spyder4 Pro	£116
i1 Display Pro	£163
ColorMunki Smile	£67

Intuos5 Pro Professional Pen and Touch Tablet	
NEW! Small	£169.99
NEW! Medium	£249
NEW! Large	£369

Digital Compact Cameras

Digital compact camera batteries, cases and accessories are available on our website

Canon

PowerShot G16	£422
---------------	------

PowerShot S120	£309
----------------	------

PowerShot G1 X Mark II	£719
------------------------	------

PowerShot SX510 HS	£189
PowerShot SX600 HS	£169
IXUS 265 HS	£149
PowerShot G1 X Mark II	£719
PowerShot SX700 HS	£279
PowerShot D30	£249

RICOH

WG-4 GPS	
Blue or Black	£279
WG-20 Red, White or Black	£159
Ricoh GR	
16 Megapixel with fixed f2.8 GR lens	£499

Panasonic

Lumix TZ60	£329
------------	------

Lumix FZ200	£349
-------------	------

Lumix DMC-FZ1000	£749
------------------	------

Lumix FT5 Blue, Orange, Silver or Black	£255
Lumix LF1 Black	£269
Lumix FZ72 Black	£269
Lumix TZ55	£199
Lumix LZ40	£199
Lumix S28	£119

OLYMPUS

Stylus 1	£449
----------	------

Stylus SH-1 Black	£299
Stylus Tough TG-835 Black	£344
Stylus SP-100EE Black	£219
Stylus Tough TG-850 Black, Silver & White	£239

Coolpix P7800	£379
---------------	------

Coolpix P600	£319
--------------	------

Coolpix P600 Black or Red	£329
Coolpix AW120 Black, Orange or Camouflage	£249
Coolpix S9700 Black, Red or White	£229
Coolpix S3600	£89
Coolpix S5300	£129.99
Coolpix S6800	£159

SONY

Cyber-Shot RX100 III	£699
----------------------	------

Cyber-shot HX400 Black	£309
Inc £40 C/back*	Price you pay today £349
Cyber-shot HX600 Black	£259
Inc £30 C/back*	Price you pay today £289
Cyber-shot WX350 Black	£179
Inc £20 C/back*	Price you pay today £199
Cyber-Shot RX100 II Black	£439
Inc £50 C/back*	Price you pay today £489
Sony Cashbacks end 31.08.14	

FinePix X100s	£869
---------------	------

FinePix S1	£369
------------	------

FinePix SL1000 Black	£234
FinePix HS50 Black	£249
FinePix XQ1 Black	£269
FinePix S1 Black	£369
FinePix S9200 Black	£229
FinePix S8600 Black	£159
FinePix XP70 Black	£149

FREE delivery on orders over £150**

**Based on a 4-day delivery service, UK only.

01603 208761

Call us Mon-Fri 8am-7pm

Visit www.wexphotographic.com

7+ (: (; 3520 ,6(3 DUW([FKDJQH \$ YDLOEDQ _8 VHGLMP V FRP H Z LWK D P RQMK Z DUDQW



Get more value for a lower price with Wex Pre-Loved equipment

The desirable becomes affordable with our wide range of pre-loved and nearly new photographic equipment. Items added every day at **ZZZ ZH SKRWJUDSKLF FRP SUH ØYHG**

3 reasons to buy Pre-Loved from Wex...

- P RQMKV Z DUDQW
- 7KRURXJKO FK-FNHG DQG DIIRLGEØ SUFHG
- \$ ØLMP V H SHUJ FØDQHG

Top Pre-Loved Deals – Hurry! Once they're gone, they're gone.

Canon

EOS 5D Mark III

22.3 megapixels
6.0 fps

5D Mk III body £1799

- 22.3 MP • 6 fps
- Full Frame CMOS
- 61 AF Points • EF mount

Nikon
D700

12.1 megapixels
5.0 fps

D700 Body £659

- 12.1 MP • 5 fps • FX Full Frame CMOS • 51 AF Points
- Nikon F Mount

Canon

EOS 7D

18.0 megapixels
8.0 fps

7D Body £515

- 18.0 MP • 8 fps • CMOS
- 19 AF Points • EF/EF-S Mount

Nikon
D800

36.3 megapixels
4.0 fps

D800 Body £1394

- 36.3 MP • 4 fps • FX full frame CMOS • 51 AF Points
- Nikon FX Mount

STOP PRESS: 3UH / RYHG LMP V QRZ FRP H Z LWK P RQMKV Z DUDQW

DSLRs

Grade	CANON	Grade	NIKON
8	300D Silver body£55	8	D200 Body£129
8	EOS 1000D Body£106	8	D2X£339
8	EOS 1100D Body£137	8	D300 Body£230
D	EOS 1200D with 18-55mm IS II£319	9-	D300s Body£415
8	EOS-1D Mark II Body£382	9	D3200 Black Body£170
7	EOS 1D Mk III Body£520	OB	D3300 + 18-55mm VR II - Black£379
8	EOS 1D MK IV Body£1759	9-	D3x Body£1999
9-	EOS 20D Body£105	9-	D4 Body£3360
8	EOS 30D - Body£95	OB	D4s Body£4399
8	EOS 350D Body£70	9+	D40 Body£84
8	EOS 400D Body£68	OB	D5300 + 18-55mm VR II - Black£550
8	EOS 40D Body£124	9	D60 Body£99
9	EOS 450D Body£155	R	D600 Body£1099
8	EOS 50D Body£267	9-	D700 Body£811
9	EOS 5D Body£377	7	D7000 Body£305
OB	EOS 5D Mark III£1949	9	D7100 Body£630
7	EOS 550D Body£155	8	D80 Body£119
OB	EOS 650D + 18-135mm IS STM£649	OB	D800 Body£1749
R	EOS 70D Body£699	9-	D800E Body£1795
R	EOS 7D Body£699	8	D90 Body£229

Lenses

Grade	CANON	Grade	NIKON
OB	TS-E 17mm f4L£1659	9+	10.5mm f2.8 G IF-ED AF DX Fisheye£311
9	EF 20mm f2.8 USM£270	9+	20mm f2.8 D AF£350
9+	EF 24mm f1.4L II USM£945	9	85mm f1.4 D AF£719
9	TS-E 24mm f3.5 L£710	OB	105mm f2 D AF DC£679
9+	MP-E 65mm f2.8 1-5x Macro£566	9	135mm f2 D AF DC£765
8	EF 85mm f1.8 USM£178	9+	180mm f2.8 D AF IF-ED£520
9	EF 100mm f2.8 USM Macro£269	9-	300mm f4 D AF-S IF-ED£769
OB	EF 200mm f2.8 L USM MKII£549	9	400mm f2.8 G ED VR AF-S Nikkor£5219
9	EF 400mm f5.6 L USM£764	9	12-24mm f4 G AF-S IF-ED DX£410
9	EF-S 15-85mm f/3.5-5.6 IS USM£360	9-	16-85mm f3.5-5.6G VR ED AF-S DX£285
9-	EF 17-40mm f4 L USM£395	9	17-55mm f2.8 G DX AF-S IF-ED£540
9	EF-S 17-55mm f2.8 IS USM£449	9	18-300mm f3.5-5.6 AF-S ED VR DX£470
OB	18-55mm f3.5-5.6 STM IS M-Mount£169	9-	24-70mm f2.8 G AF-S ED£899
9	EF-S 18-135mm f/3.5-5.6 IS£206	9	24-85mm f2.8-4 D AF£360
8	EF 24-105mm f4 L IS USM£404	9	24-85mm f3.5-4.5 AF-S G ED VR£296
9	EF 28-135mm f3.5-5.6 IS USM£187	8	AF Zoom-Nikkor 35-70mm f/2.8D£230
9+	EF 70-200mm f2.8 L IS II USM£1606	9+	70-200mm AF-S Nikkor f2.8G ED VR II£1322
OB	EF 70-300mm f4.5-5.6 DO IS USM£979	8	AF 70-300mm f4.5-5.6 ED D£214
9-	EF 70-300mm f4.5-5.6 IS USM£250	8	80-400mm f4.5-5.6 D AF VR£585
8	EF 100-400mm f4.5-5.6 L IS USM£685	8	200-400mm f4 G VR AF-S IF ED£2429

Wex Pre-Loved grading system

- | | | | |
|--|--|--------------------------|--|
| 02 Mail Order Returns | 5 Refurbished: by the manufacturer to original specifications | Very little signs of use | Shows moderate wear and signs of use |
| 2% Open Box: as new but packaging has been opened and box seal broken | Pre-owned equipment, but appears as new | Shows light signs of use | Well used: may exhibit scuffs and/or marking |
| Never owned: used for demonstration purposes only | Nearly New | Shows signs of use | 1 Incomplete: use for spares only. (Note: Item is excluded from 12 months warranty) |

: H XSGDM RXUSURGXFWØWGDIO 9 LVWRXUZ HEVLM IRU V P RUH LMP V
ZZZ ZH SKRWJUDSKLF FRP SUH ØYHG

Terms and Conditions: †Exclusions apply see www.wexphotographic.com/promise ††Excludes spares (grade IN), terms and conditions apply – visit www.wexphotographic.com/pre-loved. *Cashback is redeemed post purchase via the manufacturer. All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery** available on orders over £150 (based on a 4 day delivery service). For orders under £150 the charge is £2.99** (based on a 4 day delivery service). For Next Working Day Delivery our charges are £4.99**. Saturday deliveries are charged at a rate of £7.50**. (**Deliveries of very heavy items, or to some European countries, N.I., remote areas of Scotland & Ch. Isles may be subject to extra charges.) E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 8am-7pm Mon-Fri and may not be available during peak periods. Wex Photographic is a trading name of Warehouse Express Limited. ©Warehouse Express 2014. **Wex Showroom – Visit us today:** • Touch, Try and Buy latest Cameras & Accessories • Over 15,000 products to choose from • Award winning specialists! Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm. Unit B, Frenbury Estate, Norwich. NR6 5DP.

1 & 2 / \$ 6

&\$0' (1+,*+675((7/21'211: (7(RU 0 21 6\$7 SP);\$ ZZZ QIKROMP HDRP <\$5 60251,1*7215(6&(1778 <\$0(5\$ &20 3\$1<257+(\$0\$7(85352)(66,21\$/3+272*5\$3+(5&\$0(5\$ &2/(&725

NEW UK DIGITAL SLR'S and LENSES

CANON,NIKON,SONY,FUJI,ETC.....ELOW

SPECIALS- ANGENUX-SD 25mm f0.95£875-£1295

ANAMORPHIC PRO/UTAK LENSES£25K

ASAK HASSELBLAD OUTFIT£NEG

ART PANORAMA 6x24cm COMP£NEG

CANON 1DMK1V78XD,LowAct.....£1725-£1995

CANON 1DSMK111flow act.....£1375-£1995

CANON 1DS MK11 UNUSED?.....£1295

CANON 1DMK11 UNUSED?.....£1195

CANON 6D BODY/BXD,ASNEW.....£595-£1175

CANON 70 BODY/BXD-ASNEW.....£545-£745

CANON 24mm TSE-11,8XD.....£1375

CANON 55mm f1.2L-11.....£1295-£1495

CANON 200f1.8/400-PL.....£1295

CANON 300f1.8/400-PL.....£1295

CANON 600f1.8/ASNEW.....£4895-£5695

CANON ZEISS 21.25,50,85mm.....£LOW

CANON PWSHOTSHT G1X,ASNEW.....£325

CANON PWSHOTSHT G1X,UNUSED.....£225-£295

CANON SPEEDLUITE 580EX1121NEW.....£345

CANON RTS3+GRIP+SOFTI,ANEW?.....£1295

CANON VYX 500f1.8.....£1295

CANON VYX 500f1.8.....£1295

CANON 645+80f2.8/BXD,UNUSED.....£2275

.....£1475-£2275

CONTAX T2.73,8XD,UNUSED.....£495-£795

CONTAX TV5111,8XD,UNUSED.....£795

GANDOLF 5x4 VARIANT.....£1195-£1775

FUJI X-A1 BODY,ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

FUJI X-A1 BODY/ASNEW.....£195

SCANNERS,MID-RANGE TO HIGH-END, MOST

FORMATS AVAILABLE S/H

DIGITAL 28-120mm LENSES IRIS/SHUTTER.....£NEG

.....£NEG

HORSEMAN VIEW-3DIGITAL CAMERA, HASSELBLAD H30-39+80mm.....£NEG

.....£NEG

BOWENS/ELINCHROM FLASHES,REDHEAD/

BLONDES LIGHTS.....£LOTS

PROFOTO 7a12/2400/7b,LUDEMYDE

PORTABLE FLASH.....£LOW PRICES

.....£NEG

ESOTERICA/EXOTICA/CLASSICA

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

ALPA 360/ROTACAMERA,ASNEW.....£NEG

LEICA M3,50W/ASNEW.....£545-£1395

LEICA M1,M2,M3,M4-2P.....£LOTS-£EAS

LEICA CL/ANWBODY.....£E445-£795

MINOLTA CL-LE.....£E245

LEICA M4,CH/BOXED/ASNEW.....£E125-£245

LEICA M4,METERS/ASNEW.....£E125-£245

LEICA M4-CASE/BOXED UNUSED.....£NEG

LEICA M5/CL/BOXED UNUSED.....£E695-£1975

LEICA M6 TITANIUM/UNUSED.....£E1475-£1995

LEICA M6/TL,GR/BOXED UNUSED.....£E795-£1295

LEICA M7/BOXED UNUSED.....£E1375-£2295

LEICA M8/ASNEW.....£E1395-£1895

LEICA M9/M9P,BXD,ASNEW.....£E2695-£2995

LEICA R8/R9/BOXED-ASNEW.....£E425-£1195

LEICA PROJECTORS/LENSES/NEW.....£E435-£1395

LEICA MINILUX/ED BODENR/BXD.....£E199-£795

LIGHT METERS OLD TO LATEST.....£E29-£495

LINHOFF MASTER/TECHNICARDIAN.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395

.....£E435-£1395



Canon EOS 60D

18.0 MEGA PIXELS ISO 6400 5.3 FPS
 3.0" Screen 1080p VIDEO SD card

Body Only **£475.00**
 + 17-85 IS **£625.00**

Add a Canon BG-E9 battery grip and Canon LP-E6 spare battery for only £193.99 when bought with the Canon EOS 60D.

Canon EOS 70D

20.2 MEGA PIXELS WiFi 7 FPS
 3.0" Screen 1080p VIDEO SD card

Body Only **£849.00**
 + 17-85 IS **£1,025.00**

Add a Canon BG-E14 battery grip and Canon LP-E6 spare battery for only £287.99 when bought with the Canon EOS 70D.

Canon EOS 5D Mk III

22.3 MEGA PIXELS FULL FRAME 6 FPS
 3.2" Screen 1080p VIDEO SD card

Body Only **£2,299.00**
 + 24-105 **£2,899.00**

Trade in any Digital SLR when buying a new Canon EOS 5D Mark III (body or kit) and receive a £200 trade in bonus or FREE GOODS! Offer ends 31.08.2014

Canon EOS 1200D

18.0 MEGA PIXELS 3 FPS

Body Only **£319.00** + 18-55 IS II **£390.00**

FREE Adobe Photoshop Elements SanDisk 16GB SD card + cleaning cloth

Canon EOS 100D

18.0 MEGA PIXELS 4 FPS

Body Only **£375.00** + 18-55 IS STM **£479.00**

Now available in Black or White designs! See our website for details.

Canon EOS 700D

18.0 MEGA PIXELS 5 FPS

Body Only **£479.00** + 18-55 IS STM **£549.00**

FREE Adobe Photoshop Elements SanDisk 16GB SD card + cleaning cloth

Canon EOS 60Da

18.0 MEGA PIXELS 5.3 FPS

Body Only **£749.00** + TC-80N3 Timer **£863.00**

Aimed at astrophotographers seeking extra IR sensitivity

Canon EOS 7D

18.0 MEGA PIXELS 8 FPS

Body Only **£899.00** + 17-40 f/4 L **£1,499.00**

FREE Canon LP-E6 battery & SanDisk 16GB Ultra SDHC card! Ends 31.08.14

Canon EOS 6D

20.2 MEGA PIXELS FULL FRAME

Body Only **£1,379.00** + 24-70 L IS **£2,099.00**

Add a Canon BG-E13 battery grip for only £169.00 with the EOS 6D

Canon EOS-1D X

18.1 MEGA PIXELS FULL FRAME

In stock from **£4,845.00**
 See website for full details

Add a Canon GP-1 GPS Unit for only £250 with the EOS-1D X

Canon EOS-1D C

18.1 MEGA PIXELS 4K MOVIES

In stock from **£8,294.00**
 See website for full details

FREE Canon LP-E4N battery worth £139.99 - whilst stock lasts

Canon PowerShot SX50 HS

Ultra advanced 50x zoom

12.1 MEGA PIXELS 50x

Now Only **£327.00**
 SRP £538.88

Add a Lexar 16GB 400x UHS-I Pro SDHC card for only £12.99

Canon PowerShot S120

Pocketable performance

12.1 MEGA PIXELS 5x

Now Only **£309.00**
 SRP £449.99

FREE Lexar 32GB UHS-I 400x Pro 60MB/s SD card with the PowerShot S120

Canon PowerShot G16

The fast, bright expert compact

12.1 MEGA PIXELS 5x

Now Only **£422.00**
 SRP £529.99

FREE Lexar 32GB UHS-I 400x Pro 60MB/s SD card & FREE Manfrotto Tripod

Canon PowerShot G1X II

Ultra advanced 50x zoom

12.8 MEGA PIXELS 5x

Now Only **£719.00**
 SRP £749.00

Visit our website for the premium kit, including electronic viewfinder & case

Visit us in our Burgess Hill or London stores and try out the range of Canon cameras for yourself!

Canon PIXMA iP8750

A3+ wireless printing at home

Up to A3+ prints
 6-ink system
 Smartphone & Tablet ready
 Wireless connectivity

Now Only **£239.00**
 Was £349.99

Add a pack of 20 PP-201 A3 paper for only £24.99 with the iP8750

Canon PIXMA Pro-100

The printer your images deserve

Up to A3+ prints
 8-ink system
 Fast printing
 Quality grayscale prints

Now Only **£364.00**
 Was £562.80

Add a spare set of 8 inks + a pack of A3 platinum paper for only £19.00

Canon PIXMA Pro-10

The printer your images deserve

Up to A3+ prints
 10 pigment inks
 Wi-Fi certified
 Professional colour and mono prints

Now Only **£499.00**
 Was £778.80

Add a spare set of 10 inks + a pack of A3 platinum paper for only £39.00

Canon PIXMA Pro-1

The printer your images deserve

Up to A3+ prints
 12-ink system
 Fast printing
 Quality colour & grayscale prints

Now Only **£645.00**
 Was £958.80

FREE pack of Canon A3+ platinum paper (10 sheets) with the PIXMA PRO-1

Canon EF 35mm f/1.4 USM

A superb wide-angle standard lens with fast aperture and precise, super-fast focusing.

Now Only **£1,099.00**
 SRP £1,719.99

Visit our Burgess Hill or London stores to try out this lens for yourself!

Canon EF 50mm f/1.4 USM

With fast focusing and the fast f/1.4 maximum aperture this makes a superb performer for any assignment.

Now Only **£279.00**
 SRP £449.99

Add a Hoya 58mm SHMC Pro-1D UV filter for only £34.99 extra!

Introduction to Adobe Lightroom

Friday 26th September - Burgess Hill

£99.99 - this course is run monthly

Studio Lighting With Jon Gray

Sunday 14th September - London

£119.99 - Advance Level Course

Since 2008 Park Cameras has been providing photo enthusiasts across the country with unrivalled training options across a broad and diverse range of photographic genres and disciplines. Throughout this time our aim has been to provide interactive, intuitive and aspirational courses, workshops and seminars, beneficial to the demanding requirements of all photographers, regardless of ability or interest.

PARKCameras



Visit our stores in Burgess Hill,
West Sussex, or why not visit us
in LONDON!!

See website for directions to both our
state-of-the-art showrooms!

CAMERAS

LENSES

BAGS

TRIPODS

PRINTERS

Nikon D810

From delicate textures to high-speed movement, this all-versatile 36.3-megapixel camera is ready for anything.

36.3 MEGA PIXELS
3.2" Screen
7 FPS
1080p FULL HD
FULL FRAME

PROFESSIONAL

Nikon Dealer
NEW AND NOW IN STOCK!!

\$O \$// <28 1((

Purchase any Nikon DSLR & receive a Nikon shoulder bag, 16GB SD card & cleaning cloth for only £34.99! - whilst stock lasts

Nikon D3200

24.2 MEGA PIXELS
4 FPS

Body Only + 18-55 VR II
£279.00 £340.00
Add a Nikon EN-EL14a battery for only £38 with the Nikon D3200.

Nikon D5200

24.1 MEGA PIXELS
1080p FULL HD

Body Only + 18-55 VR II
£429.00 £485.00
Add a Nikon Wu-1a wireless adapter for only £46 with the Nikon D5200.

Nikon D7000

16.2 MEGA PIXELS
6 FPS

Body Only + 18-105 VR
£579.00 £700.00
Add a Nikon EN-EL15 battery for only £57 with the Nikon D7000.

Nikon D7100

24.1 MEGA PIXELS
6 FPS

Body Only + 18-105 VR
£809.00 £979.00*
Add a Nikon SB-700 Speedlight for only £225 with the Nikon D7100.

Nikon D610

24.3 MEGA PIXELS
FULL FRAME

Body Only + 24-85mm
£1,389.00 £1,849.00
Part-Ex your original camera and receive **£150 trade-in bonus**

Nikon D4s

16.2 MEGA PIXELS
FULL FRAME

Body Only **£5,199.00**
See website for full details
Part-Ex your original camera and receive **£400 trade-in bonus**

NIKON LENSES

Lens prices updated DAILY! See www.ParkCameras.com/AP for details

AF-G 10.5mm f/2.8G ED DX £549.00	AF-S 85mm f/3.5G DX Micro £375.00	AF-S 16-85mm f/3.5-5.6 DX VR £439.00
AF-D 14mm f/2.8D £1,239.00	AF-D 85mm f/1.8D £299.00	AF-S 17-35mm f/2.8 IF ED £1,499.00
AF-D 16mm f/2.8D Fisheye £625.00	AF-S 85mm f/1.8G £379.00	AF-S 17-55mm f/2.8G IF-ED £1,049.00
AF-D 20mm f/2.8 £463.00	AF-S 85mm f/1.4G £1,179.00	AF-S 18-35mm f/3.5-5.6 G ED £519.00
AF-D 24mm f/2.8D £369.00	AF-S 105mm f/2.8G VR IF-ED £629.00	AF-S 18-55 f/3.5-5.6G II £127.00
AF-S 24mm f/1.4G ED £1,469.00	PC-E 85mm f/2.8D ED £1,299.00	AF-S 18-140mm ED VR DX £479.00
PC-E 24mm f/3.5D ED £1,465.00	AF-DC 105mm f/2.8 Nikkor £805.00	AF-S 18-105mm f/3.5-5.6G VR £229.00
AF-D 28mm f/2.8 £245.00	AF-D 180mm f/2.8 IF ED £695.00	AF-S 18-200mm ED DX VR II £584.00
AF-S 28mm f/1.8G £499.00	AF-D 200mm f/4D IF ED £1,179.00	AF-S 18-300mm ED VR DX £629.00
AF-S 35mm f/1.4G £1,299.00	AF-S 200mm f/2G ED VR II £4,099.00	AF-S 24-70mm f/2.8G ED £1,245.00
35mm f/2 AF Nikkor D £259.00	AF-S 300mm f/2.8G ED VR II £4,029.00	AF-S 24-85mm f/3.5-4.5 ED VR £409.00
35mm f/1.8 AF-S DX £148.00	AF-S 300mm f/4 D IF-ED £1,029.00	AF-S 24-120mm f/4G ED VR £810.00
AF-S 40mm f/2.8G ED Micro £185.00	AF-S 400mm f/2.8G ED VR £6,589.00	AF-S 28-300mm ED VR £659.00
PC-E 45mm f/2.8D ED £1,393.00	AF-S 500mm f/4G ED VR £5,849.00	AF-S 55-200mm f/4-5.6G £199.00
AF 50mm f/1.4D £244.00	AF-S 600mm f/4G ED VR £7,069.00	AF-S 55-200mm f/4-5.6 VR £195.00
AF-S 50mm f/1.4G £279.00	AF-S 800mm f/5.6E FL ED VR See web	AF-S DX 55-300mm VR £259.00
AF-D 50mm f/1.8 £112.00	AF-S 10-24mm f/3.5-4.5G DX £639.00	AF-S 70-200mm f/2.8 VR II £1,605.00
AF-S 50mm f/1.8G £149.00	AF-S DX 12-24mm f/4 G IF-ED £839.00	AF-S 70-200mm f/4.0 VR £999.00
AF-S 58mm f/1.4G £1,599.00	AF-S 14-24mm f/2.8G ED £1,315.00	AF-S 70-300mm IF ED VR £439.00
AF-S 60mm f/2.8G Micro ED £368.00	AF-S 16-35mm f/4G ED VR £829.00	AF-S 80-400mm ED VR £1,989.00

For the Nikon 1 range of cameras & lenses, including the **NEW J4** visit our stores in Central London and Burgess Hill or visit our website

SONY OFFERS

Visit our London or Burgess Hill stores where you can try out the range of Sony cameras & lenses, to help choose the perfect product

a7R

In stock from **£1,589.00**

a7

In stock from **£1,159.00**

a7S

NEW & now in stock!
See website for details

Meet the full-frame, palm-sized a7 range: portability and capability in one. Featuring a 35 mm Full Frame sensor into a body half the weight of leading DSLRs, this is an exciting new landmark in the market.

SPECIAL OFFERS!

- Trade in your old camera against the a7, a7R or a7S and receive an extra £200 off!
- Save an extra £200 when purchasing selected lenses with the a7, a7R or a7S. Ends 27.08.14.
- 1/2 price Metabones adapter when bought with the a7, a7R or a7S. Ends 27.08.14.

SONY
make.believe

Sony a6000 + 16-50mm
In stock at **£649.00**

Sony RX100 III
In stock at **£699.00**
NEW!

OLYMPUS

NOW IN STOCK!

OM-D

16.1 MEGA PIXELS
3.0" Screen
1080p FULL HD
SD card

SUPPLIED WITH THE NEW ULTRA SLIM 14-42MM LENS

Want to see the OM-D E-M10 for yourself?
Visit our website and watch our short introductory video or visit our stores in LONDON & WEST SUSSEX!

Olympus OM-D E-M5

16.1 MEGA PIXELS
9 FPS
FREE HLD-6 BATTERY GRIP!

Body Only + 12-50mm
£629.00 £759.00
Purchase before 31.08.14, & claim a **FREE HLD-6 GRIP** from Olympus.

Olympus OM-D E-M1

16.3 MEGA PIXELS
FULL HD
FREE HLD-7 BATTERY GRIP!

Body Only + 12-50mm
See web £1,479.00
Purchase before 31.08.14, & claim a **FREE HLD-7 GRIP** from Olympus.

Olympus PEN E-PL6

16.1 MEGA PIXELS
NEW!

+14-42mm EZ FREE 8GB Flash Air SD card
£429.00
Add a VF-4 digital viewfinder for only £239 with the PEN E-PL6

Olympus PEN E-P5

16.1 MEGA PIXELS
NEW LOW PRICE!

Body Only + 14-42mm
£599.00 £699.00
Add an Olympus BLN-1 spare battery for only £54 with the PEN E-P5

LUMIX GH4 Panasonic

16.0 MEGA PIXELS
3.0" Screen
4K VIDEO
SD card

Limited number NOW IN STOCK!
See instore or online.

Learn about the benefits of shooting in 4K with the GH4 by visiting <http://youtu.be/YT3cb-DyVmo>

Panasonic DMC-FZ1000

16.0 MEGA PIXELS
6x
NEW!

NEW & NOW STOCK!
See website for full details
Claim a **FREE Panasonic case** when pre-ordering this camera. Ends 14.08.14

Panasonic LUMIX G6

16.0 MEGA PIXELS
Wi-Fi

Body Only + 14-42mm
£399.00 £469.00
Claim a **FREE Panasonic 45-150mm lens** when purchasing the G6 + 14-42

Olympus 12-40mm

f/2.8 Pro
• Constant aperture of f/2.8
• Best edge-to-corner sharpness

Our Price £799.00
See website for full details
Add a Hoya 62mm Pro 1-D UV filter for only £31 with the Olympus 12-40mm

Olympus CS-42SF

Soft camera case
• Suitable for OM-D E-M1
• Water-resistant nylon

Our Price £64.99
See website for full details
Not the case for you? Visit us in store or online for a wide range of cases

OLYMPUS LENSES

8mm f/3.5 ED Fisheye	£714.99
25mm f/2.8 Pancake Lens	£208.99
35mm f/3.5 Macro	£199.99
50mm f/2.0 ED Macro	£569.00
150mm f/2.0 ED	£1,999.00
300mm f/2.8 ED	£5,799.00
7-14mm f/4.0	£1,449.00
9-18mm f/4.0-5.6 4/3	£479.00
11-22mm f/2.8-4.0 ED SWD	£699.00
12-60mm f/2.8-4.0 ED SWD	£899.00
14-42mm f3.5-5.6 ED Mk II	£216.99
14-35mm f/2.0 ED SWD	£1,799.00
14-54mm f/2.8-3.5 II	£549.00
18-180mm f/3.5-6.3	£419.00
35-100mm f/2.0	£1,999.00
40-150mm f/4.0-5.6 ED MKII	£229.00
50-200mm f/2.8-3.5 ED SWD	£979.00
70-300mm f/4.0-5.6 ED	£329.00
90-250mm f/2.8	£4,699.00

For even more Olympus lenses at **LOW PRICES**, visit our website

Panasonic LUMIX GM1

16.0 MEGA PIXELS
Wi-Fi
£100 cashback

In stock from £469.00!
See website for full details
*Price after **£100 cashback** from Panasonic if bought before 31.08.2014

Panasonic LUMIX GX7

16.0 MEGA PIXELS
3.0" Screen
FREE LENS!

Kits from £599.00!
See website for full details
Claim a **FREE Panasonic lens** when purchasing selected GX7 kit. See web.

GoPro Hero 3+ Black Edition

Be a HERO.

Features video resolutions up to 4K, 12MP photos up to 30 frames per second, built-in Wi-Fi, SuperView™ and Auto Low Light modes. Waterproof to 131'/40m.

Now in stock at only £269.00
See website for full details

Visit our website - updated daily
www.ParkCameras.com/AP
 or e-mail us for sales advice using
sales@parkcameras.com

Phone one of our knowledgeable sales advisors
Monday - Saturday (9:00am - 5:30pm) or Sunday (11:00am - 4:30pm)

01444 23 70 60



BINOCULARS

SCOPES

FLASHGUNS
& LIGHTING

ACCESSORIES

TRAINING

SIGMA

Sigma is a world leader in the optical field with top quality lenses available in Sigma, Canon, Nikon, Pentax, Sony and Four Thirds fits. See below to find a lens for you - at LOW PARK CAMERAS PRICES!!

Why not take a visit to our stores in LONDON or WEST SUSSEX, bring your own DSLR, and test out a Sigma lens!

Sigma 35mm
f/1.4 DG HSM

Available in Canon, Nikon, Pentax, Sony & Sigma fits

Our Price £669.00
See website for full details
Add a Sigma 67mm DG MC UV filter for only £39 with this lens

Sigma 18-35mm
f/1.8 DC HSM

Available in Canon, Nikon, Pentax, Sony & Sigma fits

Our Price £649.00
See website for full details
Add a Sigma 72mm DG MC UV filter for only £29 with this lens

Sigma 24-105mm
f/4.0 DG OS HSM A

Available in Canon, Nikon, Sony & Sigma fits

Our Price £689.00
See website for full details
Add a Sigma 82mm DG MC UV filter for only £40 with this lens

Sigma 19mm
f/2.8 DN | A

Available in Micro 4/3 and Sony E-Mount

Our Price £159.00
See website for full details
Add a Sigma 46mm DG MC UV filter for only £23 with this lens

Sigma 30mm
f/2.8 DN | A

Available in Micro 4/3 and Sony E-Mount

Our Price £159.00
See website for full details
Add a Sigma 46mm DG MC UV filter for only £23 with this lens

Sigma 60mm
f/2.8 DN | A

Available in Micro 4/3 and Sony E-Mount

Our Price £159.00
See website for full details
Add a Sigma 46mm DG MC UV filter for only £23 with this lens

Sigma 10-20mm
f/4-5.6 EX DC HSM

Available in Canon, Nikon, Pentax, Sony & Sigma fits

Our Price £349.00
See website for full details
Add a Sigma 77mm DG MC UV filter for only £54 with this lens

Sigma 150-500mm
f/5.0-6.3 APO DG OS HSM

Available in Canon, Nikon, Pentax, Sony & Sigma fits

Our Price £679.00*
See website for full details
*Price after £50 cashback from Sigma UK if bought before 30.09.14.

Sigma USB Dock
Update lens firmware

Available in Canon, Nikon, & Sigma fits

Our Price £39.95
See website for full details
Designed for use with the Contemporary, Art and Sports lenses

Sigma SD1 Merrill

46.0 MEGA PIXELS
3.0" Screen
MAG ALLOY BODY
5 FPS



Body Only + 17-50 OS
£799.00 **£999.99**
Add a Sandisk 16GB Extreme Pro C/F card for only £79 with the Sigma SD1

Sigma DP2 Quattro

29.0 MEGA PIXELS
3.0" Screen
FIXED 30MM LENS
SD card



NEW NOW IN STOCK!!
SRP £899.99
Learn more about this new camera by visiting www.ParkCameras.com/AP
Speak to one of our team about this camera on 01444 23 70 60

For Sigma Filters, Flashguns, Grips and other accessories, visit us instore or online

Samsung NX30
+ 18-55mm

20.3 MEGA PIXELS
3.0" Screen
9 FPS
Wi-Fi
1080p FULL HD
SD card



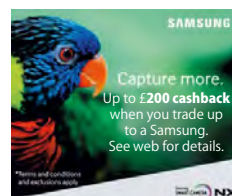
In stock at only £799.00!
See website for full details
See our website for the **NEW** Samsung 16-50mm f/3.5-3.6 Power Zoom and Samsung 16-50mm f/2.8-2.8 S ED OIS lenses

Samsung GALAXY NX
+ 18-55mm

20.3 MEGA PIXELS
Wi-Fi



Our Price £799.00
See website for full details
Comes supplied with **FREE Adobe Lightroom 5.0!**



Samsung NX300
+ 20-50mm

20.3 MEGA PIXELS
Wi-Fi



Our Price £379.00*
See website for full details
Add an Acme Made Union Messenger bag for only £13.99 with the NX300

Samsung WB2200F

16.3 MEGA PIXELS
60x



Our Price £349.00
See website for full details
Add a SanDisk 16GB Ultra SDHC card for only £12.99 with the WB2200F

Fujifilm X-E2

16.3 MEGA PIXELS
FUJIFILM X-MOUNT



Body Only + 18-55mm
£569.00 **£919.00**
Add a Fujifilm NP-W126 battery for only £55 with the X-E2

Fujifilm X-Pro 1 Body

16.3 MEGA PIXELS
1080p FULL HD



In stock for £649.00*
See website for full details
*Price after £100 cashback from Fujifilm UK if bought before 30.09.14.

Fujifilm X-T1

16.3 MEGA PIXELS
1080p FULL HD



In stock from £999.00!
See website for full details
Add a Fujifilm NP-W126 spare battery for only £35 with the Fujifilm X-T1

Visit www.ParkCameras.com/AP for more Fujifilm or visit us instore!

Tamron 16-300mm
f/3.5-6.3 Di II VC PZD Macro

Available in Canon, Nikon, & Sony fits

Our Price £529.00
See website for full details
Add a Hoya 67mm UV(C) HMC filter for only £22.99 with this lens

Tamron 150-600mm
f/5-6.3 Di VC USD

Available in Canon, Nikon, & Sony fits

Our Price £949.00*
See website for full details
Add a Kenko 95mm Digital UV MC filter for only £115 with this lens

Tamron SP 70-200mm
f/2.8 Di VC USD

Available in Canon, Nikon, & Sony fits

Our Price £1,099.00
See website for full details
Add a Hoya 77mm SHMC Pro-1D UV filter for only £55.99 with this lens

K-3
RICOH
imagine. change.

23.3 MEGA PIXELS
3.2" Screen
8.3 FPS
1080p FULL HD
SD card

Limited numbers in stock from only £888.00
Body was £949.99

Save 15%
on selected Pentax DSLR lenses when bought with a K-50, K-S11 or K-3
Offer available until 31.08.2014

Pentax K-500 + 18-55

16.2 MEGA PIXELS
6 FPS

Our Price £329.00
See website for full details
Add a Pentax O-RC1 remote control for only £23 with the Pentax K-500

Pentax K-50

16.2 MEGA PIXELS

Body Only + 18-55 VR
£379.00 **£399.00**
Add a Pentax 18-270mm f/3.5-6.3 lens for only £429 with the Pentax K-50

Pentax K-5 II

16.2 MEGA PIXELS

Body Only + 18-55 WR
£599.00 **£649.00**
Want to try before you buy? Call us on 01444 23 70 60 for details.

Pentax X-G1

16.0 MEGA PIXELS
52x

DUE AUGUST 2014!
See website for full details
Be one of the first in the UK to see this camera at **The British Bird Fair 2014!**

PENTAX LENSES

10-17mm f/3.5-4.5 DA ED IF **£329.00**
12-24mm f/4 DA ED AL (IF) **£739.00**
16-50mm f/2.8 DA* ED AL **£819.00**
17-70mm f/4 DA AL IF SDM **£449.00**
18-55mm f/3.5-5.6 DA WR **£159.00**
18-135mm f/3.5-5.6 DA WR **£379.00**
18-270mm f/3.5-6.3 ED SDM **£429.00**
50-135mm f/2.8 ED IF DA* **£849.00**
50-200mm f/4-5.6 ED WR **£269.00**
55-300mm f/4.0-5.8 **£359.00**
60-250mm f/4.0 ED (IF) **£1,069.00**

For even more Pentax lenses at **LOW PRICES**, visit our website

PENTAX Q LENSES

02 Std. Zoom 27.5-83mm **£249.00**
03 Fish Eye 160 Degree **£79.00**
04 Toy Wide Lens 35mm **£59.00**
05 Toy Telephoto 18mm **£59.00**
06 Telephoto 15-45mm **£249.00**
07 Mount shield 11.5mm **£49.00**

Ricoh HZ15

16 MEGA PIXELS
15x

In stock at only £72.99!
See website for full details
Add a D-Li92 spare battery for only £29 with the Ricoh HZ15

Ricoh GR

16.2 MEGA PIXELS
BRIGHT f/2.8 LENS

In stock at only £499.00!
See website for full details
Add a Ricoh GC-5 leather case for only £29 with the Ricoh GR

Sign-up to our newsletter

Sign-up to our weekly newsletter to get exclusive promotions, bespoke offers and information on the latest products



cameraWORLD

0207 636 5005 PART-EXCHANGE SPECIALISTS



14 WELLS STREET
LONDON
W1T 3PB
0207 636 5005



HIGH CHELMER
SHOPPING CENTRE
CHELMSFORD
ESSEX CM1 1XB
01245 255510

HUGE RANGE OF
USED
EQUIPMENT
ONLINE



LOTS MORE ONLINE



PHOTO HATCHBACK 16L
£79



FLIPSIDE SPORT 20L AW
£145



PASSPORT SLING II
RRP £54 SAVE £25
from **£29**

HOLIDAY BAG



PASSPORT MESSENGER
£61

NEW

- | | |
|-------------------------------|------------|
| PHOTOHATCHBACK 22L..... | £89 |
| EVENT MESSENGER 100..... | £35 |
| EVENT MESSENGER 150..... | £45 |
| URBAN REPORTER SLING 250..... | £69 |

- | | |
|-------------------------------------|-------------|
| URBAN REPORTER 150..... | £98 |
| URBAN REPORTER 250..... | £114 |
| URBAN REPORTER 350..... | £130 |
| PASSPORT SLING III NEW | £49 |



APACHE 2
£59

NEW

- | | |
|------------------|------------|
| APACHE 4..... | £79 |
| APACHE 6..... | £99 |
| VELOCITY 7Z..... | £50 |



NEW

NATIONAL GEOGRAPHIC
AFRICA MIDI SACHEL
£139



MESSENGER BAG MEDIUM
£49

NEW

BRIGHT SUMMER COLOURS



SLING BAG
£49

TOTE BAG..... **£59**

NEW



LUMINOSITY LENS
EXCHANGE CASE
£25

NEW



- | | |
|-----------------------------|------------|
| COMPACT SYSTEM HOLSTER..... | £15 |
| REFLEXION 101 DSLR..... | £60 |
| REFLEXION 102 DSLR MED..... | £75 |

- | | |
|--|------------|
| REFLEXION DSLR & TABLET
CROSS BODY CASE | £60 |
|--|------------|



GREAT OFFERS • WHILE STOCKS LAST • LOTS MORE ONLINE

F4AF PRO SYSTEM
BAG IN OLIVE
RRP £216 SAVE £117
£99

BETTER THAN HALF PRICE

SAVE £117

DOMKE PHOTOGS
VEST IN NAVY
OR BEIGE
RRP £99 SAVE £30
£69

SAVE £30

DOMKE F2
ORIGINAL BLACK
RRP £149 SAVE £30
£119

F803 RUGGED WEAR
SACHEL
RRP £145 SAVE £26
£119

SAVE £26



SAVE £30

BAGS CHOICE
(£ TONS OF)



THULE COVERT
DSLR ROLLTOP BACKPACK
£169



NEW

THULE COVERT
DSLR SACHEL
£99

NEW

TOUGH PROTECTION WITH STYLE

- | | |
|------------------------------|-------------|
| PERSPECTIVE DAYPACK..... | £149 |
| PERSPECTIVE TOPLOADER M..... | £69 |
| PERSPECTIVE TOPLOADER L..... | £89 |
| PERSPECTIVE ACTION..... | £34 |
| PERSPECTIVE BACKPACK..... | £199 |
| PERSPECTIVE MESSENGER..... | £99 |



F2000
KIT BAG
£90

GREAT VALUE

LOADS OF
ROOM FOR
CAMPING KIT!

CLASSIC CANVAS BAGS



F2002 CANVAS BACKPACK
£49

- | | |
|-------------------------|------------|
| F1005 SHOULDER BAG..... | £49 |
| F2002 BACKPACK..... | £90 |
| F2003 BACKPACK..... | £58 |

SLIK

SPRINT PRO II
& 3 WAY HEAD
RRP £108 SAVE £48
£70

SAVE
£48

METAL
TRAVEL
TRIPODS

SPRINT PRO II GM
RRP £100 SAVE £50
£50

HALF
PRICE

BARGAINS! WHILE STOCKS LAST

GIOTTO

PRO TRIPOD
GTYT18254
& 5011N HEAD
£149

CARBON
FIBRE
TRIPODS

TRAVEL TRIPOD
GT8223 & 5011N HEAD
MADE FROM CARBON FIBRE AND
DESIGNED TO BE COMPACT YET STABLE
THE "REVERSE TECHNOLOGY" LEGS
MEAN THAT IT'S MUCH MORE
COMPACT AND EASIER TO CARRY
BETWEEN LOCATIONS.
SIMPLY AMAZING VALUE!
£99

BARGAINS! WHILE STOCKS LAST

VANGUARD

ALTA PRO 263AT
& PH-42 PAN HEAD
RRP £259 SAVE £100
£159

SAVE
£100

EXCLUSIVE!
TAKES 6KG PRO KIT!

S OF ICE

(TRIPODS)

Billingham

HADLEY DIGITAL
RRP £125 SAVE £16
£109

SAVE
£16

HADLEY
SMALL
RRP £155
SAVE £16
£139

SAVE
£16

HADLEY LARGE IN BLACK
OR KHAKI
RRP £175 SAVE £11
£164

SAVE
£16

HADLEY
PRO
RRP £190
SAVE £16
£174

NEW

MeFOTO
BIG RANGE
OF COLOURS

ALUMINIUM
DAYTRIP TABLETOP RRP £119.99 **£109**
BACKPACKER COMPACT **£119**
ROADTRIP CONVERTIBLE **£159**
WALKABOUT MONOPOD/WALKING
STICK RRP £54.99 **£49**
CARBON FIBRE
ROADTRIP CONVERTIBLE **£269**
GLOBETROTTER CONVTRBL **£319**



Velbon

ULTRAK UT-43D
& QHD-43D
BALL HEAD
RRP £179 SAVE £70
£109

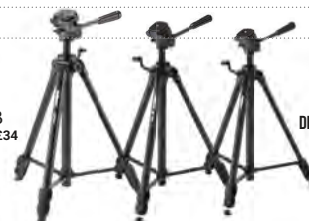
SAVE
£70

ULTIMATE
TRAVEL
TRIPOD

MAXI 347GB
RRP £103 SAVE £34
£69

SAVE
£34

WHILE
STOCKS
LAST



ULTRAK UT-53D & QHD-53D **£129**
FOR DSLR
ULTRAK UT-63D & QHD-63Q **£149**
FOR PRO DSLR
DF-41 TRIPOD **£20**
DF-51 TRIPOD **£39**
DF-61 TRIPOD **£49**

NEW

UNIQUE
POCKET
FOR BEFREE
TRAVEL
TRIPOD (WILL
TAKE OTHERS)

ADVANCED
TRAVEL
BACKPACK
£109



Manfrotto

EXCLUSIVE!

ADVANCED TRAVEL BACKPACK
+ BEFREE TRAVEL TRIPOD
£219

ADVANCED ACTIVE
BACKPACK 1
RRP £79 SAVE £10
£69



MULTIPRO-120PL
£199

NEW

ADVANCED GEAR SMALL **£49**
ADVANCED TRI BACKPACK MED. **£79**



SAVE
£76

MT190XPRO3 &
MHXPRO-3W X-PRO
RRP £289 SAVE £76
£213



SAVE
£51

MANFROTTO BEFREE
TRAVEL TRIPOD
RRP £170 SAVE £51
£119



SAVE
£60

MANFROTTO
MT190CXPRO3
& 460MG HEAD
RRP £385 SAVE 60
£325

HALF PRICE MHXPRO3W OFFER
PRICES BELOW INCLUDE A HALF PRICE HEAD
THE LATEST 3 WAY HEAD FROM MANFROTTO

MT190XPRO3 + HALF PRICE HEAD **£213**
MT190XPRO4 + HALF PRICE HEAD **£228**
MT190CXPRO3 + HALF PRICE HEAD **£358**
MT190CXPRO4 + HALF PRICE HEAD **£378**
MT055CXPRO3 + HALF PRICE HEAD **£408**
MT055CXPRO4 + HALF PRICE HEAD **£423**
MT055XPRO3 + HALF PRICE HEAD **£228**

WHILE STOCKS LAST

REDGED

TCA-522K
& RNB-0N
BALL HEAD
£119

BEST
SELLER

TSC-525K & RNB-0N **£199** TSA-423K & RT-1N **£99**

**HIGH
QUALITY
TRAVEL
TRIPODS**



NEW

TSA-322K
& R-0N
BALL HEAD
£89
FOLDED HEIGHT
JUST 27CM!



Ask the experts at londoncameraexchange

THE UK'S BIGGEST PHOTO SPECIALIST

VISIT YOUR LOCAL LCE FOR



FUJIFILM FINEPIX X-T1
& XF 18-55MM F2.8-4 R LENS

SLR-style mirrorless system entry features mechanical dials, weather-resistance and high-speed performance. Newly ultra-fast EVF, 3-inch tilting LCD and APS-C X-Trans CMOS II sensor.

CLAIM £100 CASHBACK WHEN YOU BUY AN XT-1 BODY OR BODY WITH 18-55MM OIS LENS + ANY OTHER XF LENS*.

16.3 MEGAPIXELS

£1349.99

£100 CASHBACK
when you buy any additional lens*.

*Excludes XF 18-135mm lens

BUY ANY 2 FUJI XF LENSES & CLAIM £200 CASHBACK



£200 CASHBACK
when you buy any two XF lenses*.

*Excludes XF 18-135mm lens

FUJIFILM FINEPIX X-E2
& 18-55MM OIS LENS

X-Trans CMOS II sensor and EXR Processor II. Classic X-series design super-fast AF & intuitive controls. Advanced shooting features and wireless connectivity.

CLAIM £200 CASHBACK WHEN YOU BUY AN XT-1 BODY OR BODY WITH 18-55MM OIS LENS + ANY OTHER XF LENS*.

16.0 MEGAPIXELS

£919.99

£200 CASHBACK
when you buy any additional lens*.

*Excludes XF 18-135mm lens



FUJIFILM FINEPIX X100s
BLACK OR SILVER

Features elegant design and high-performance lens. High-definition hybrid viewfinder and new sensor and processor.

16.3 MEGAPIXELS

£869.99



SONY α58
& 18-55MM II SAM

SLT designed for speedy shooting with fast, accurate AF. Exmor APS HD CMOS sensor. High contrast Tru-Finder OLED viewfinder.

20.1 MEGAPIXELS

£349.99

FREE 50MM F/1.8 IDEAL PORTRAIT LENS
with this kit

SONY α58 WITH DT 18-55MM II SAM & 55-300MM SAM + FREE 50MM LENS - £499.99



SONY α65
& DT 18-55MM F/3.5-5.6 SAM

Ultra-high resolution "SLT" camera with 10 frames-per-second image capture, and fast, accurate AF. Exmor APS HD CMOS sensor and improved BIONZ image processing engine.

24.3 MEGAPIXELS

£499.99

LAST FEW!

SONY α65 WITH DT 18-55MM II SAM & 55-300MM OSS LENSES - £599.99



SONY α5000
& E 16-50MM OSS

The quality and flexibility of an interchangeable-lens camera in the world's lightest body. 20.1 MP Exmor™ APS-C HD CMOS sensor and BIONZ X™ image processing engine.

20.1 MEGAPIXELS

£339.99



SONY α6000
& E 16-50MM OSS

Super quick autofocus in a highly portable package. OLED Tru-Finder™, manual controls and big a range of lenses available for a superior alternative to bulky DSLRs.

24.3 MEGAPIXELS

£649.99



SONY CYBER-SHOT RX10

Superior bridge-style camera with 20.2MP Exmor R CMOS sensor, class-leading Zeiss 24-200mm (equiv.) lens.

20.2 MEGAPIXELS

£649.99*

£50 CASHBACK
from Sony
ends 31/08/14.

* AFTER CASHBACK, IN-STORE PRICE £699.99

SONY RX100 II - £439.99*

* AFTER £50 CASHBACK, IN-STORE PRICE £489.99




OUT NOW - OUR NEW FREE SYSTEM CAMERA GUIDE

All the latest cameras, lenses and add-ons, plus top professional photographers explain why they see them as viable alternatives to their bulkier DSLRs.

Pick up your 24-page copy in-store today or view it online via the link on our website.



SEARCH OUR USED EQUIPMENT AT:

www.LCEgroup.co.uk



THE BEST NEW SYSTEM CAMERAS

OLYMPUS OM-D E-M10 & M.ZUIKO ED 14-42mm EZ MSC LENS

The most compact OM-D to date is the most affordable. Eye level electronic viewfinder with 1.4 million-dot screen resolution plus tilting 1.037 million dot touch screen LCD deliver plenty of creative choice. 16.0 effective megapixels are supplied via the 4/3-inch CMOS sensor, with up to 8 fps burst shooting, ISO25600 light sensitivity plus RAW and JPEG capture.

Equipped with built-in flash and WiFi. The E-M10 outperforms DSLR cameras both in terms of size and imaging excellence!

16.0 MEGAPIXELS

£679.99

FREE TRIPOD
MANFROTTO PIXIE
Tabletop tripod
worth £24.99



OM-D
REDUCED TO PERFECTION

OLYMPUS OM-D E-M5 & EZ 12-50mm LENS

The original multi award-winning OM-D. Dust and splash proofed magnesium body, 5-axis image stabilisation system. Add rapid AF and 8fps burst shooting and this is a classic enthusiast's dream.

16.0 MEGAPIXELS

£759.99



FREE TRIPOD
SLIK SPRINT MINI II
worth £59.99

FREE BATTERY GRIP
worth £189.99
ends 31/08/14

OLYMPUS OM-D E-M1 & ED 12-40mm 1:2.8 PRO LENS

Pro-level features, 5-axis image stabilisation, astounding EVF, wi-fi control, TruePic VII processor all in a dust, splash & freezeproof: all-terrain, all-weather body.

16.0 MEGAPIXELS

£1899.99



FREE TRIPOD
ARENA PRO
worth £99.99

FREE BATTERY GRIP
worth £189.99
ends 31/08/14

OLYMPUS STYLUS 1

Super-slim OM-D styled super-compact with breath-taking 28-300mm (equiv.) 10.7x zoom lens with bright 1:2.8 constant aperture. Large bright EVF with 100% coverage and packed with advanced features and SLR-style manual controls.

12.0 MEGAPIXELS

£499.99



PANASONIC LUMIX DMC-GX7 & 14-42MM ASPH LENS

High quality camera with built-in high resolution tilting viewfinder, input dials and buttons. New 16 MP LIVE MOS sensor delivering fantastic images.

FREE LENS OFFER
MUST END 31/08/14!

16.0 MEGAPIXELS

£599.99



FREE 45-150MM TELEPHOTO LENS
worth £239.99
ends 31/08/14

2 YEAR WARRANTY
ask for details

PANASONIC LUMIX DMC-G6 & 14-42MM F3.5-5.6 ASPH MEGA OIS LENS

Latest incarnation of the award-winning G-series CSC cameras. Fast, accurate AF and new 1440K-dot OLED viewfinder. Full HD video and NFC connection with Smartphones. Creative panorama and creative control with 19 filter effects.

OFFER MUST END 31/08/14!

16.0 MEGAPIXELS

£469.99



FREE 45-150MM TELEPHOTO LENS
worth £239.99
ends 31/08/14

2 YEAR WARRANTY
ask for details

PANASONIC LUMIX DMC-FZ1000

Best in class bridge camera with 1-inch sensor, 4K video recording, bright 16x (25mm to 400mm equiv.) optical zoom, 5-axis hybrid OIS system plus the ability to extract an 8 megapixel still from 4K video footage.

20.1 MEGAPIXELS

£749.99



PANASONIC LUMIX DMC-FZ200

Premium class compact featuring 24x high quality Leica f2.8 optical zoom, HD 1080p full HD video & 3-inch LCD Flip Screen.

12.1 MEGAPIXELS

£349.99



BATH
01225 462234

BRISTOL (BALDWIN ST)
0117 929 1935

BRISTOL (BROADMEAD)
0117 927 6185

CHELTENHAM
01242 519 851

CHESTER
01244 326531

CHESTERFIELD
01246 211891

COLCHESTER
01206 573444

DERBY
01332 348644

EXETER
01392 279024

FAREHAM
01329 236441

GLOUCESTER
01452 304513

GUILDFORD
01483 504040

LEAMINGTON
01926 886166

LINCOLN (HIGH ST)
01522 528577

LINCOLN (SILVER ST)
01522 514131

LONDON (STRAND)
0207 3790200

MANCHESTER
0161 834 7500

NORWICH
01603 612537

NOTTINGHAM
0115 941 7486

PLYMOUTH
01752 664894

PORTSMOUTH
023 9283 9933

READING
0118 9592149

SALISBURY
01722 335436

SOUTHAMPTON (CIVIC CTR)
023 8033 1720

SOUTHAMPTON (HIGH ST)
023 8022 1597

TAUNTON
01823 259955

WINCHESTER
01962 866203

WORCESTER
01905 22314

OPENING TIMES:
Monday—Saturday
9am—5:30pm

Selected stores open Sunday
- please check for details.

28 BRANCHES NATIONWIDE

UK MAIL ORDER Next day delivery available from all LCE branches. Postage & Insurance £4.99 for most items. E. & O. E. Prices quoted include VAT @ 20%. Prices subject to change. Goods subject to availability.



We are a small, family owned and run company, specialising in photographic consumables - and proud winners of a 2013 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog!

01926 339977 www.premier-ink.co.uk



PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two **independent** ink tests that agree...



Ink Test Winner



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£29.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£15.99 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99 , 3 sets for £42.99	C64, C66, C84, C86,
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	CX3600/3650, CX6400, CX6600
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	Parasol Inks
T0481-T0486 Set of 6	£69.99 set of 6	£19.99 , 3 sets for £56.99	R200, R220, R300, R320, R340
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0540-T0549 Set of 8	£109.99 set of 8	£35.99 , 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	Frog Inks
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245,
T0551-T0554 Set of 4	£34.99 set of 4	£14.99 , 3 sets for £42.99	RX420, RX425, RX520, RX525
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	Duck Inks
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Photo R2400
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	Lilly Inks
T0591/2/3, each	£12.99 13ml	Check Website.	
T0594/5/6, each	£12.99 13ml	Check Website.	
T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99 , 3 sets for £42.99	D68, D88,
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	DX3800/3850, DX4200/4250, DX4800/4850
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Teddy Bear Inks
T0711-T0714 Set of 4	£34.99 set of 4	£14.99 , 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B40W, BX400/4400/5000/6000/7000/7400/8400/9400
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	Photo 1400
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	Owl Inks
T0791/2/3, each	£12.99 10ml	Check Website.	Photo P50, PX650/660/700W/710W/720W,
T0794/5/6, each	£12.99 10ml	Check Website.	PX730W/800FW/810FW/830FW/830FW
T0801-T0806 Set of 6	£51.99 set of 6	£19.99 , 3 sets for £57.99	R265/268/360, RX560/585/685
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Photo R1900
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Flamingo Inks
T0870-T0879 Set of 8	£74.99 set of 8	Check Website.	
T0870 Gloss	£7.99 11.4ml	Check Website.	Photo R2880
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	Husky Inks
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W,
T1281 Black	£7.99 5.8ml	£4.99 13ml	BX305F
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	Fox Inks
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 sets of 4	SX420W/425W/445W/525W/620FW,
T1291 Black	£10.99 11.2ml	£4.99 16ml	BX305F/320FW/525W/535W/625FW/630FW,
T1292/3/4, each	£10.99 7ml	£4.49 13ml	BX635FW/BX925FW/BX935FW, B42WD
T1571-9, each	£20.99 25.5ml each or £164.99 set of 8		Photo R3000 Turtle Inks
T1591-9, each	£14.99 17ml each or £107.99 set of 8		Photo R2000 Kingfisher Inks
T5591-6, each	£13.99 13ml each or £74.99 set of 6		Photo RX700 Penguin Inks
T5801-9, each	£41.99 80ml each or £329.99 set of 8		Photo Pro 3800, 3880
No.16 Set of 4	£24.99 set of 4	£14.99 set of 4	Workforce WF-2010W, 2510WF, 2520NF,
No.16 Black	£7.99 5.4ml	£4.99 13ml	2530WF, 2540WF
No.16 C/M/Y, each	£5.99 3.1ml	£3.99 13ml	Fountain Pen Inks
No.16XL Set of 4	£44.99 set of 4	£14.99 set of 4	Workforce WF-2010W, 2510WF, 2520NF,
No.16XL Black	£14.99 12.9ml	£4.99 18ml	2530WF, 2540WF
No.16XL C/M/Y, each	£11.99 6.5ml	£3.99 13ml	High Capacity Fountain Pen Inks
No.18 Set of 4	£22.99 set of 4	£14.99 set of 4	Expression Home XP30, XP102, XP202, XP205
No.18 Black	£7.99 5.2ml	£4.99 18ml	XP302, XP305, XP402, XP405
No.18 C/M/Y, each	£5.99 3.3ml	£3.99 13ml	Daisy Inks
No.18XL Set of 4	£46.99 set of 4	£14.99 set of 4	Expression Home XP30, XP102, XP202, XP205
No.18XL Black	£14.99 11.5ml	£4.99 18ml	XP302, XP305, XP402, XP405
No.18XL C/M/Y, each	£11.99 6.6ml	£3.99 13ml	High Capacity Daisy Inks
No.24 Set of 6	£44.99 set of 6	NEW	Expression Photo XP750, XP850
No.24 B/L/C/L/M, each	£7.99 5.1ml	NEW	High Capacity Elephant Inks
No.24 C/M/Y, each	£7.99 4.8ml	NEW	
No.24XL Set of 6	£69.99 set of 6	NEW	Expression Premium XP600, XP605, XP700,
No.24XL B/L/C/L/M, each	£11.99 9.8ml	NEW	XP800
No.24XL C/M/Y, each	£11.99 8.7ml	NEW	Polar Bear Inks
No.26 Set of 4 (no PB)	£30.99 set of 4	NEW	
No.26 Black	£8.99 6.2ml	NEW	Expression Premium XP600, XP605, XP700,
No.26 Photo Black	£7.99 4.7ml	NEW	XP800
No.26 C/M/Y, each	£7.99 4.5ml	NEW	High Capacity Polar Bear Inks
No.26XL Set of 4 (no PB)	£54.99 set of 4	NEW	
No.26XL Black	£14.99 12.1ml	NEW	
No.26XL Photo Black	£13.99 8.7ml	NEW	
No.26XL C/M/Y, each	£13.99 9.7ml	NEW	

If you cannot find the ink cartridges for your printer, please check our website, or give us a call, and we'll do our best to help. We stock what is probably the UK's largest range of ink cartridges and photo paper, including wide format ink cartridges and roll papers.

Canon

Canon Originals

BCi6 All colours, 13ml, each	£8.99
PGi5 Black 26ml	£12.99
CLi8 All colours, 13ml, each	£10.99
CLi42 All colours, 13ml, each	£10.99
CLi42 Set of 8	£79.99
PGi9 All colours, 14ml, each	£9.99
PGi9 Set of 10	£89.99
PGi29 All colours, 36ml, each	£22.99
PGi29 Set of 12	£269.99
PGi72 All colours, 14ml, each	£10.99
PGi72 Set of 10	£99.99
PGi520 Black 19ml	£10.99
CLi521 B/C/M/Y/GY 9ml	£9.99
PGi520/CLi521 Set of 5	£46.99
PGi525 Black 19ml	£10.99
CLi526 B/C/M/Y/GY 9ml	£9.99
PGi525/CLi526 Set of 5	£46.99
PGi550 Black 15ml	£10.99
CLi551 B/C/M/Y/GY 7ml	£8.99
PGi550/CLi551 Set of 5	£42.99
PG40 Black 16ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£16.99
PG540XL Black 21ml	£17.99
PG545XL Black 15ml	£16.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
CL511 Colour 9ml	£15.99
CL513 Colour 13ml	£20.99
CL541XL Colour 15ml	£19.99
CL546XL Colour 13ml	£18.99

Canon Compatibles

BCi6 All colours, 15ml, each	£2.99
PGi5 Black 29ml	£4.99
CLi8 B/C/M/Y/PC/PM 15ml	£3.99
PGi520 Black 19ml	£4.99
CLi521 B/C/M/Y/GY 9ml	£3.99
PGi525 Black 19ml	£4.99
CLi526 B/C/M/Y/GY 9ml	£3.99
PGi550XL Black 25ml	£4.99
CLi551XL B/C/M/Y/GY12ml	£3.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
PG540XL Black 21ml	£13.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99
CL541XL Colour 15ml	£15.99

Many more in stock!



HP Originals

No.38 All Colours 27ml each	£26.99
No.300 Black 4ml	£10.99
No.300 Colour 4ml	£12.99
No.301 Black 3ml	£9.99
No.301 Colour 3ml	£11.99
No.337 Black 11ml	£18.99
No.338 Black 11ml	£18.99
No.339 Black 21ml	£25.99
No.343 Colour 7ml	£20.99
No.344 Colour 14ml	£28.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£14.99
No.363 C/M/Y/PC/PM each	£9.99
No.364 Black 6ml	£7.99
No.364 PB/C/M/Y 3ml each	£6.99
No.364 Set of 4	£22.99
No.901 Black 4ml	£11.99
No.901 Colour 4ml	£14.99
No.920XL Set of 4	£46.99
No.932XL Black 22.5ml each	£21.99
No.933XL C/M/Y 8.5ml each	£9.99
No.940XL Set of 4	£69.99
No.950XL Black 53ml each	£24.99
No.951XL C/M/Y 24ml each	£17.99

HP Compatibles

No.15 Black 46ml	£4.99
No.21 Black 10ml	£7.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.78 Colour 36ml	£9.99
No.110 Colour 12ml	£10.99
No.300XL Black 18ml	£14.99
No.300XL Colour 18ml	£16.99
No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
No.364XL Black 18ml	£9.99
No.364XL C/M/Y 11ml each	£8.99

Many more in stock!

Kodak

Kodak Original Ink / Paper

ESP Black Series 10 Ink	£6.99
ESP Colour Series 10 Ink	£12.99
ESP Black Series 30 Ink	£6.99
ESP Colour Series 30 Ink	£12.99
ESP Black/Colour Twin Packs	£18.99

Kodak Photo Paper also in stock!



Brother Originals

LC1100 Set of 4	£36.99
LC1240 Set of 4	£47.99
LC1280XL Set of 4	£65.99

Brother Compatibles

LC900 Set of 4	£11.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Set of 4	£11.99
LC985 Set of 4	£11.99
LC1240 Set of 4	£11.99
LC1280XL Set of 4	£15.99

Many more in stock!



Lexmark Originals

No.14 Black	£18.99
No.15 Colour	£20.99
No.28 Black	£18.99
No.29 Colour	£19.99
No.32 Black	£22.99
No.33 Colour	£24.99
No.36 Black	£19.99
No.37 Colour	£20.99
No.100 Set of 4	£39.99

Lexmark Compatibles

No.1 Colour	£10.99
No.2 Colour	£11.99
No.3 Colour	£14.99
No.16 Black	£11.99
No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99 </

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB.

01926 339977 www.premier-ink.co.uk



Premier Ink & Photographic

Winners of an Amateur Photographer 2013 "Good Service Award"

MEMORY

SanDisk

SanDisk Blue SDHC Class 4 5MB/s

2GB 5MB/s	£3.99
4GB 5MB/s	£4.49
8GB 5MB/s	£4.99
16GB 5MB/s	£8.99

SanDisk Ultra SDHC Class 6 30MB/s

4GB 30MB/s	£5.99
8GB 30MB/s	£6.99
16GB 30MB/s	£10.99
32GB 30MB/s	£19.99

SanDisk Extreme SDHC Class 10 UHS-1, 30 & 45MB/s

4GB 30MB/s	£7.99
8GB 30MB/s	£9.99
16GB 45MB/s	£14.99
32GB 45MB/s	£26.99
64GB 45MB/s	£57.99

NEW SanDisk Extreme 80 SDHC UHS-1 Class 10 80MB/s

8GB 80MB/s	£14.99
16GB 80MB/s	£22.99
32GB 80MB/s	£42.99
64GB 80MB/s	£84.99

SanDisk Ultra Compact Flash 30MB/s

4GB 30MB/s	£13.99
8GB 30MB/s	£19.99
16GB 30MB/s	£34.99

SanDisk Extreme Compact Flash 60MB/s

8GB 60MB/s	£27.99
16GB 60MB/s	£45.99
32GB 60MB/s	£76.99
64GB 60MB/s	£139.99

SanDisk Extreme Pro Compact Flash 90MB/s

16GB 90MB/s	£72.99
-------------	--------

SanDisk Ultra MicroSDHC Class 10 30MB/s

8GB 30MB/s	£7.99
16GB 30MB/s	£12.99
32GB 30MB/s	£24.99
64GB 30MB/s	£48.99

SanDisk Cruzer Blade USB Pen Drives

8GB USB 2.0	£4.99
16GB USB 2.0	£7.99
32GB USB 2.0	£15.99

Lexar

Lexar Professional SDHC Class 10, UHS-1 400X, 60MB/s

8GB 60MB/s	£11.99
16GB 60MB/s	£17.99
32GB 60MB/s	£32.99

Lexar Professional Compact Flash 800X, 120MB/s

8GB 120MB/s	£24.99
16GB 120MB/s	£39.99
32GB 120MB/s	£69.99

Lexar Professional Dual Slot Reader SD & Compact Flash

USB3.0 Reader 500MB/s	£25.99
-----------------------	--------

DELKIM DEVICES

Delkim Professional Compact Flash 500X, 75MB/s

8GB 75MB/s	£16.99
16GB 75MB/s	£27.99
32GB 75MB/s	£46.99

Waterproof Memory Card Storage Totes

SD Tote Holds 8 SD cards	£6.99
CF Tote Holds 4 Compact Flash	£6.99

Universal Memory Card Readers

USB2.0 Reader 30MB/s	£9.99
USB3.0 Reader 500MB/s	£19.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer, Hahnel and Blumax. All batteries come with a 2 year guarantee.

NB-2L/LH for Canon £9.99

NB-4L for Canon £9.99

NB-5L for Canon £9.99

NB-6L for Canon £9.99

NB-7L for Canon £12.99

NB-9L for Canon £9.99

NB-10L for Canon £12.99

NB-11L for Canon £12.99

BP-511 for Canon £12.99

LP-E5 for Canon £12.99

LP-E6 for Canon £19.99

LP-E8 for Canon £15.99

LP-E10 for Canon £12.99

LP-E12 for Canon £12.99

NP45 for Fuji £9.99

NP50 for Fuji £9.99

NP95 for Fuji £9.99

NPW126 for Fuji £17.99

NP400 for Minolta £12.99

EN-EL1 for Nikon £9.99

EN-EL3E for Nikon £14.99

EN-EL5 for Nikon £9.99

EN-EL9 for Nikon £12.99

EN-EL10 for Nikon £9.99

EN-EL11 for Nikon £9.99

EN-EL12 for Nikon £9.99

EN-EL14 for Nikon £19.99

EN-EL15 for Nikon £24.99

EN-EL19 for Nikon £12.99

EN-EL20 for Nikon £14.99

EN-EL21 for Nikon £14.99

LI10B/12B for Olympus £9.99

LI40B/42B for Olympus £9.99

LI50B for Olympus £9.99

BLM-1 for Olympus £12.99

BLN-1 for Olympus £24.99

BLS-1 for Olympus £12.99

BLS-5 for Olympus £15.99

CGR-S006 for Panasonic £9.99

CGA-S007 for Panasonic £9.99

DMW-BCG10 for Panasonic £19.99

DMW-BCJ13 for Panasonic £19.99

DMW-BCK7 for Panasonic £19.99

DMW-BLB13 for Panasonic £19.99

DMW-BLE9 for Panasonic £12.99

DMW-BLF19 for Panasonic £19.99

DMW-BMB9 for Panasonic £22.99

D-L150 for Pentax £12.99

D-L190 for Pentax £12.99

D-L109 for Pentax £12.99

SLM-1674 for Samsung £9.99

BG-1 for Sony £19.99

EX-1 for Sony £14.99

NP-FM500H for Sony £19.99

NP-FH50 for Sony £19.99

NP-FW50 for Sony £24.99

Professional Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5DMkII: £84.99

For Canon 5DMkIII: £84.99

For Canon 7D: £84.99

For Canon 60D: £84.99

For Canon 550D: £84.99

For Canon 600D: £84.99

For Canon 650D: £84.99

For Canon 700D: £84.99

For Nikon D600: £84.99

For Nikon D800/D800E: £84.99

For Nikon D7000: £84.99

Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-ion batteries, cameras, phones, iPods and more! Main power cable, plus 12V car charger. Full details on our website. £19.99

AA & AAA Rechargeables

AA 1300mAh Lloytron (4)	£4.99
AA 2050mAh GP Reckyo (4)	£7.99
AA 2300mAh Energizer Extreme (4)	£8.99
AA 2500mAh GP (4)	£8.99
AA 2900mAh Delkin (4)	£9.99
AAA 850mAh GP Reckyo (4)	£5.99
AAA 950mAh Duracell (4)	£6.99
AAA 1000mAh Lloytron (4)	£4.99

Coin Cells & Lithiums

AAA Energizer Ultimate Lithium (4)	£5.99
AAA Energizer Ultimate Lithium (4)	£5.99
CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

SCREW-IN FILTERS

KOOD Slim Frame UV Filters

46mm	£4.99
49mm	£4.99
52mm	£4.99
55mm	£5.99
58mm	£6.99
62mm	£7.99
67mm	£8.99
72mm	£9.99
77mm	£11.99
82mm	£14.99
86mm	£19.99

Marumi DHG Slim Frame Multicoated Clear Protection Filters

46mm	£10.99
49mm	£10.99
52mm	£10.99
55mm	£11.99
58mm	£12.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
77mm	£19.99
82mm	£22.99

Hoya HMC Slim Frame Multicoated UV Filters

37mm	£12.99
46mm	£12.99
52mm	£11.99
58mm	£14.99
62mm	£16.99
67mm	£18.99
72mm	£21.99
77mm	£25.99
82mm	£29.99

KOOD Slim Frame Circular Polarising Filters

46mm	£12.99
52mm	£14.99
55mm	£15.99
58mm	£17.99
62mm	£19.99
67mm	£22.99
72mm	£26.99
77mm	£29.99
82mm	£34.99
86mm	£39.99

Marumi DHG Slim Frame Multicoated Circular Polarising Filters

52mm	£13.99
58mm	£15.99
62mm	£17.99
67mm	£19.99
72mm	£21.99
77mm	£24.99

Hoya Pro-1 Digital Slim Frame Multicoated UV Filters

52mm	£27.99
58mm	£32.99
62mm	£35.99
67mm	£39.99
72mm	£44.99
77mm SPECIAL	£39.99
82mm	£56.99

Hoya Pro-1 Digital Slim Frame Multicoated Circular Polarising Filters

52mm	£52.99
58mm	£60.99
62mm	£67.99
67mm	£75.99
72mm	£90.99
77mm SPECIAL	£79.99
82mm	£120.99

KOOD Close Up Filter Sets (+1, +2 & +4)

52mm	£26.99
58mm	£34.99

SQUARE FILTERS

KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system

49mm Adapter Ring	£4.99	Circular Polarizing	£29.99
52mm Adapter Ring	£4.99	ND2	£9.99
55mm Adapter Ring	£4.99	ND4	£9.99
58mm Adapter Ring	£4.99	ND8 NEW	£10.99
62mm Adapter Ring	£4.99	ND2 Soft Graduated	£11.99
67mm Adapter Ring	£4.99	ND2 Hard Graduated	£11.99
72mm Adapter Ring	£4.99	ND4 Soft Graduated	£11.99
77mm Adapter Ring	£4.99	ND4 Hard Graduated	£11.99
82mm Adapter Ring	£4.99	ND8 Soft Graduated NEW	£13.99
Standard Holder	£5.99	ND8 Hard Graduated NEW	£13.99
Wide Angle Holder	£6.99	Light Blue Graduated	£11.99
Filter Wallet (hold 8 filters)	£9.99	Dark Blue Graduated	£11.99
		Light Sunset Graduated	£11.99
		Light Tobacco Graduated	£11.99
		Dark Tobacco Graduated	£11.99
		Light Mauve Graduated	£11.99
		Dark Mauve Graduated	£11.99
		Fog (strong or light)	£9.99
		Diffuser (strong or light)	£9.99
		Starburst (x4, x8 or x16)	£12.99
		Close-Up (+1, +2 or +4)	£12.99
		Red, Orange, Yellow each	£9.99

Six-Piece ND Filter Kit

£43.99

Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

LENS HOOD & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of after-market black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78B Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 18-55 IS	£12.99
EW-83E Canon 17-10/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-A5 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

Lens Caps Centre-Pinch Style	£2.99
Lens Caps White Balance	£9.99
Body Caps Ni/Ca/Px/Oi/S	£3.99
Rear Caps Ni/Ca/Px/Oi/S	£3.99

STEPPING RINGS & MACRO

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-77mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

Over 160 different sizes in stock, from 25mm to 105mm. The largest selection in the UK? £4.99 each!

Reversing Rings

Coupling Rings	£12.99
Canon, Nikon, Sony, Olympus and Pentax.	£11.99

Sizes from 52mm to 77mm.

Extension Tubes

1.0X-2.0X	£49.99
1.0X-3.3X	£64.99

Canon, Nikon, Sony, Olympus and Pentax.

Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

TRIPODS

VANGUARD

Vanguard AltaPRO263AT

Aluminium 3-section tripod with magnesium canopy and Multi-Angle-Central-Column.

Weight: 2.00kg
Load: 7.0kg
Folded: 63cm
Height: 165cm

RRP £160 **NOW £89.99**

SAVE £70

SBH100 Magnesium alloy ball head with twin adjuster knobs, 2 spirit levels, quick release plate. Weight: 0.39kg Load: 10.0kg. RRP £90 **NOW £69.99**

GH100 Award-winning pistol grip head with spirit level, friction control and panoramic function. Weight: 0.75kg Load: 6.0kg. RRP £150 **NOW £89.99**

SAVE £60

AltaPRO263AT+SBH100 RRP £310 **NOW £159.99**

AltaPRO263AT+GH100 RRP £310 **NOW £159.99**

Manfrotto

Manfrotto 055XPROB

Aluminium 3-section tripod, aluminium canopy, horizontal tilting central column.

Weight: 2.40kg
Load: 7.0kg
Folded: 65cm
Height: 178cm

RRP £175 **NOW £129.99**

804RC2 Sturdy three way pan and tilt head with RC2 quick release. Weight: 0.79kg Load: 4.0kg. RRP £76 **NOW £55.99**

496RC2 Popular ball head with two adjuster knobs and RC2 quick release. Weight: 0.46kg Load: 6.0kg. RRP £76 **NOW £55.99**

SAVE £20

055XPROB + 804RC2 RRP £251 **NOW £169.99**

055XPROB + 496RC2 RRP £251 **NOW £169.99**

SAVE £81

MM294A4 Aluminium 4-section monopod. Folded: 49cm Height: 151cm Weight: 0.60kg Load: 5.0kg. RRP £45 **NOW £34.99**

MM294C4 Carbon Fibre 4-section monopod. Folded: 49cm Height: 151cm Weight: 0.50kg Load: 5.0kg. RRP £75 **NOW £59.99**

SAVE £15

hähnel

Triad 30 Lite

4 section aluminium alloy tripod, reversible centre column, built in spirit level. Supplied with BH30 alloy ball head and carry case.

Weight: 1.20kg
Max Load: 4.0kg
Folded: 56cm
Max Height: 142cm

RRP £65 **NOW £39.99**

Triad 40 Lite £49.99

Including BH40 alloy ball head.

Weight: 1.58kg Max Load: 5.0kg
Folded: 60cm Max Height: 153cm

Triad 60 Lite

4 section aluminium alloy tripod including 3-way fluid damped pan/tilt head and carry case.

Weight: 1.90kg
Max Load: 5.0kg
Folded: 61cm
Max Height: 162cm

"An excellent value for money tripod"

Amateur Photographer Magazine

RRP £85 **NOW £59.99**

BH30 Ball Head £19.99

BH40 Ball Head £29.99

BENRO

GH1P Superb gimbal head, with control handle, Side mounting for lens. Weight: 0.8kg Load: 12.0kg. RRP £320 **NOW £219**

GH2 Heavy duty gimbal head, with massive load rating, Flat mounting for lens. Weight: 1.4kg Load: 23.0kg. RRP £440 **NOW £299**

SAVE £100

SAVE £140

BAGS

thinkTANK photo

We will match or beat ANY UK Think Tank price! Full range in stock!

Retrospective Range

Airport Commuter

Retro 5 £103

Retro 7 £114

Retro 10 £116

Retro 20 £120

Retro 30 £138

Retro 40 £157

Streetwalker Pro £140

Glass Limo £147

Airport International £270

Billingham

We will match or beat ANY UK Billingham price! Full range in stock!

Hadley Range

The 5 Series

Digital £125

Small £155

Large £175

Pro £190

The 07 Bags

Superflex Inserts £16

Shoulder Pad SP40 £30

Tripod Straps £22

225 £290

335 £300

445 £325

555 £365

107 £290

207 £315

307 £335

VANGUARD

UP-Rise Messengers

UP-Rise Backpacks

Uprise 28 £71

Uprise 38 £82

Uprise 45 £75

Uprise 46 £85

Uprise 48 £90

CAMERA STRAPS

OP TECH USA

Wrist Strap £9.99

Classic Strap £14.99

Super Classic Strap £15.99

Pro 3/8 Strap £15.99

Pro Loop Strap £15.99

Utility Sling Strap £19.99

Full range of accessories in stock

FLASH GUNS

Nissin

Nissin Di866 MkII

A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit. Includes built-in USB port for down-loading upgrades.

£189.99

Canon, Nikon & Sony

Nissin Di622 MkII

An impressively powerful flashgun with a guide number of 44m, bounce and swivel head, full TTL, wide angle diffuser.

£114.99

Canon, Nikon & Sony



The U.K.s Largest Used Equipment Specialist

The ORIGINAL commission sale specialists

We also PART EXCHANGE and BUY FOR CASH

Good quality equipment always wanted

Nikon AF Lenses 10-17mm F3.5-4.5 DX Fish Eye Tokina E++£379 10-24mm F3.5-4.5 AFS DX E++/ Mint-£499 - £529 10.5mm F2.8 G AF ED DX Fisheye E++£349 12-24mm F4 ATX PRO SD Tokina Mint-£299 12-24mm F4 G AFS DX E++£339 14mm F2.8 Asph (IF) AF SP Tamron E++£349 16-85mm F3.5-5.6 G ED VR AFS DX E++/ E++£279 - £349 17-35mm F2.8-4 VR Di Tamron E++£449 17-50mm F2.8 VR Di II Tamron E++£449 17-55mm F2.8 AFS DX IFED E++/ E++£519 - £549 18-105mm F3.5-5.6 AFS ED DX VR E++/ E++£419 18-135mm F3.5-5.6 AFS DX E++£129 18-140mm F3.5-5.6 AFS-5.6 G VR DX E++£129 18-200mm F3.5-5.6 AFS DX VR E++£199 18-200mm F3.5-5.6 AFS DX VR II E++£389 18-35mm F3.5-4.5 AFD E++£239 18-55mm F3.5-5.6 AFS E++£359 18-55mm F3.5-5.6 AFS II Mint£49 18-70mm F3.5-4.5 AFS ED DX E++£359 20-35mm F2.8 AFD E++£449 20-50mm F2.8 AFD E++£349 24-120mm F3.5-5.6 ED AFD E++/ E++£125 - £149 24-50mm F3.3-4.5 AFD E++£379 24-50mm F3.3-4.5 AFN E++£399 24-70mm F2.8 G AFS ED E++/ Mint-£949 - £999 24-85mm F2.8 AFD E++£269 24-85mm F3.5-4.5 G ED VR E++/ Mint-£299 24mm F1.4 G AFS ED E++/ Mint-£1,100 - £1,249 24mm F2.8 AF E++£199 28-100mm F3.5-5.6 AFD E++£159 28-100mm F3.5-5.6 AFD E++£129 28-200mm F3.5-5.6 AFD E++£129 28-200mm F3.5-5.6 AFD Tamron Unused£89 28-210mm F3.5-5.6 AFD Vivitar E++£49 28-300mm F3.5-5.6 G ED AFS VR E++£449 Mint-£549 - £589 28mm F2.8 AF E++/ E++£299 - £319 28mm F2.8 AFD E++/ Mint-£149 - £169 35-105mm F3.5-4.5 AFD E++£349 35-105mm F3.5-4.5 AFD E++£339 35-135mm F3.5-4.5 AFN E++£379 35-150mm F3.5-4.5 AFN E++£399 35-70mm F2.8 AFN E++£199 35-70mm F3.3-4.5 AFD E++£339 35-70mm F3.3-4.5 AFN E++/ E++£339 - £359 35mm F1.4 AE AS UMC Samyang E++£329 35mm F1.4 AFS DX E++£119 35mm F2.8 ZF Zeiss E++£489 35mm F2.8 Macro DX ATX Tokina E++£249 50mm F1.4 AFD E++£189 50mm F1.4 G AFS E++£219 55-200mm F4-5.6 AFS DX G E++£219 As Seen / Unused£49 - £109 60mm F2.8 Di (if) Macro Tamron E++£249 60mm F2.8 AF Macro E++£249 60mm F2.8 AFS ED Micro E++£289 70-200mm F2.8 AF VR E++£829 70-200mm F2.8 G AFS ED VR II E++£1,149 - £1,249 70-210mm F4 AF E++£149 70-210mm F4-5.6 AFD E++£359 70-210mm F4-5.6 AFN As Seen / E++£479 - £499 70-300mm F4-5.6 AFD L Tamron E++£289 70-300mm F4-5.6 AFD E++£239 70-300mm F4-5.6 AFD E++£129 70-300mm F4-5.6 AFD E++£129 70-300mm F4-5.6 AFS VR E++/ Mint-£289 - £319 75-240mm F4-5.6 AFD E++£189 80-200mm F4-5.6 AFD E++£359 80-200mm F4-5.6 AFD VR E++£449 85mm F1.4 AFD E++£189 85mm F3.5 AFS Micro VR DX E++£289 105mm F2.8 AFD E++£449 105mm F2.8 AFD Micro E++£249 - £349 105mm F2.8 AFD Micro E++£339 105mm F2.8 AFS G VR Micro E++/ Mint-£499 - £519 105mm F2.8 ED AFD E++£489 200-400mm F4 G VR AFS IFED E++/ Mint-£2,989 - £3,489 200-400mm F5.6 AF L Macro Tamron E++£1,149 - £1,249 300mm F2.8 G ED VR AFS E++£2,889 300mm F4 AF E++£129 300mm F4 AFS IFED E++£729 400mm F5.6 ATX SD Tokina E++£239 500mm F4 G AFS VR IF ED E++£4,799	35mm F2.8 PC Shift Arsat E++£149 35mm F2.8 PC Shift E++£199 - £219 43-86mm F3.5 AI E++£79 43-86mm F3.5 Non AI E++£75 45mm F2.8 G AI Auto E++£149 45mm F2.8 P E++/ E++£179 50-300mm F4.5 AI E++£399 50mm F1.2 AIS E++/ E++£449 - £489 50mm F1.4 ZF E++£389 50mm F2.8 AIS Micro E++£499 - £1,089 50mm F3.5 AI Micro E++£499 - £719 70-210mm F4-5.6 UC Sigma E++£699 80-200mm F4.5 AI E++/ Mint-£939 - £1,219 80-200mm F4.5 AI E++£449 - £389 85mm F1.8 Non AI E++£199 85mm F2.8 AIS E++£149 100mm F2.8 ZF Macro Zeiss E++£999 105mm F1.8 AIS E++£299 105mm F2.8 AIS Micro E++£349 135mm F2.8 AIS E++£349 135mm F2.8 AIS As Seen£339 135mm F3.5 Non AI As Seen£539 150mm F2.8 AIS E++£299 200-500mm F6.9 Tamron E++£249 200mm F4 Non AI E++£349 200mm F6.9 Medical E++£399 200mm F4.5 AI E++£79 300mm F4.5 AIS E++£149 - £179 300mm F3.5 Non AI E++£149 - £179 300mm F4.5 FSD Tokina E++£299 400mm F8 Reflex E++/ E++£249 - £289 500mm F8 Reflex Tokina E++£699 500mm F8 Reflex E++£699 600mm F4 IFED AIS - TC300 Converter E++£1,749 800mm F5.6 IFED AIS E++£1,499 Excited£499	Observation 20x80 BCF E++£239 Pentax 10x50 PCF WP II Binoculars Mint-£139 10x24 UCF Compact Binos. E++£59 Nikon 8x32 HG LD CF. Mint-£549 10x32 HG DCF Binos. E++£49 10x42 Sporter EX. E++£39 10x70 HP. Unused£399 16x30 Action EX. Mint-£379 Swift 7x50 Stupper E++£359 8.5 x 44 Audubon MkII. E++£49 Zeiss 10x50 Special Edition Serie 25. Unused£599 12x50 Dekamer Unused£299 12x50B Dodekamer Unused£399 6x20B E++£159 7x42 B T* DIALYT E++£699 7x42 BGA T* P DIALYT E++£699 8x32B GA Notamer Unused£299 8x56 B T* P Night Owl E++£799 8x56 GAT* Dyalt E++£499 Victory 8x20B T* E++£289 Victory 8x40 T* Ex Demt£789	400mm F2.8 L USM. E++£4,399 600mm F4 DO USM. E++£3,899 600mm F4 L USM. E++£3,499 Canon EOS Teleconverters Canon 1.4x EF II Extender. Mint-£199 2x Extender. E++/ E++£149 - £159 Kenko 2x Converter DG Pro300. E++£199 Extension Tube Set 12/20/36 AF DG E++£399 Sigma - Canon EOS 8mm F4 EX Fisheye E++£379 10mm F2.8 EX DC HSM Fisheye E++£359 18-125mm F3.8-5.6 DC OS HSM E++£149 18-50mm F2.8 EX DC E++£149 24-70mm F2.8 IF EX DG HSM. E++£499 24mm F2.8 Super Wide II. E++£379 26-105mm F4-5.6 UC AF. E++£149 27mm F2.8 EX DC. E++£149 35mm F1.4 EX DG HSM. Mint-£249 55-200mm F4-5.6 OS HSM. E++£149 55-200mm F4-5.6 OS HSM. E++£149 70-200mm F2.8 APO EX DG OS HSM. Mint-£649 70-210mm F2.8 APO E++/ Unused£179 - £249 70-210mm F3.5-4.5 APO. Unused£599 70-300mm F4-5.6 APO Macro. E++£109 75-300mm F4-5.6 APO. E++£399 100-300mm F4 APO EX HSM. E++£399 105mm F2.8 EX Macro. E++£249 135-400mm F2.5-5.6 APO. E++£249 150-500mm F5-6.3 APO DG OS HSM. E++£549 180mm F2.8 APO Macro. As Seen£399 300mm F2.8 APO. Unused£399 600mm F8 Reflex. E++£179 E++£349 G1 + 45mm F2. E++£349 G1 Body + G01 Back. E++£199 G1 Body Only. E++£179 - £199 18mm F8 G - Finder. Mint-£399 21mm F2.8 G - Finder. E++/ Mint-£549 - £649 28mm F2.8 G - Finder. E++/ Mint-£289 - £329 35mm F2.8 G - Finder. E++£179 - £229 16mm Viewfinder. Mint-£199 GP-1 Power Pack. Mint-£29 TLA140 Flash. E++/ Mint-£39 - £59 TLA200 Flash. E++£89 46mm B2 (B2) filter. E++£12 46mm Protection filter. E++£12 G61 Hood. E++/ Mint-£15 - £25 G61 Hood Black + GK54 Hood Cap. E++/ Mint-£15 - £25 G62 Hood. E++/ Mint-£15 - £25 G62 Hood - Black. E++£189 DP25. E++£189 G63 Hood - Black. E++£25 GK54 Hood Cap. E++£25 Contax SLR Series NX + 28-80mm. E++/ Unused£289 - £389 NX Body Only. E++£199 Preview Body Only. E++/ Unused£449 - £249 RX Body Only. E++£249 - £449 RX Body Only. E++/ E++£169 - £199 S2 Body Only. E++/ Unused£450 - £549 Aria Body Only. E++£129 ST Body + P7 Battery Pack. E++£249 ST Body Only. E++£229 RTS2 Body + Motordrive. E++£189 RTS2 Body + Winder. E++£169 RTS2 Body Only. E++£149 RTS - Winder. E++£149 167MT Body Only. E++£59 - £89 139 Body + Winder. E++£75 139 Quartz Body Only. E++£59 137MA Body Only. E++£69 137MD Body Only. E++£35 18-35mm F3.5-4.5 Series 1 Vivitar. E++£229 28-70mm F3.5-4.5 MM. E++£229 - £279 28-80mm F3.5-5.6 AF. E++/ Mint-£189 - £199 45mm F2.8 AE. E++£199 45mm F2.8 MM. E++£199 50mm F1.4 MM. E++£225 60mm F2.8 AE Macro. E++£469 70-200mm F4-5.6 AF. E++£449 70-210mm F3.5-4.5 APO Sigma. E++£499 70-210mm F4-5.6 A Tamron. E++£429 70-210mm F4-5.6 D II. E++£239 70-300mm F4-5.6 AF. E++/ Unused£449 - £799 70-300mm F4 MM. E++/ E++£179 - £229 80-200mm F4.5 Tokina. E++£25 100mm F3.5 AE. E++£239 100mm F3.5 MM. Unused£389 135mm F2 (60 Year Edition). Unused£2,399 WANTED YOUR EQUIPMENT For Commission / Part-Exchange / CASH Contact Us for Quote Samsung NX10 + 18-55mm. E++£179 NX100 + 20-50mm. E++£199 NX11 + 18-55mm OIS. E++£189 NX1100 + 20-50mm. Mint-£159 - £175 18-55mm F3.5-5.6 OIS II. Mint-£139 20mm F2.8 II-Function. E++£79 - £99 30-200mm F4-5.6 ED OIS. E++£179 - £229 GN15 Flash. Mint-£29 Sony A7R Body Only. Mint-£1,249 - £1,349 NEK3 + 16mm F2.8. E++£239 NEK3M Body Only. E++£149 NEK5 + 18-55mm + Flash. E++£189 NEK5M + 18-55mm + Flash. E++£249 NEK7 + 18-55mm. E++£489 - £549 NEK7 Body Only. E++£449 Digital SLR Cameras Digital Compact Cameras Canon EOS 1DS MkII Body Only As Seen / E++£549 - £749 EOS 1D MKIII Body Only. As Seen£250 EOS 1D MKII Body Only. E++/ E++£349 - £749 EOS 5D MkII Body Only. E++£969 EOS 5D + BG-E4 Grip. E++£429 EOS 5D Body Only. E++£399 EOS 7D Body Only. E++/ Unused£629 - £839 EOS 60D Body Only. E++£449 EOS 50D Body Only. E++£349 EOS 30D Body Only. As Seen / E++£399 - £159 EOS 20D + BG-E2 Grip. As Seen£69 EOS 20D Body Only. As Seen£79 EOS 10D Body Only. As Seen£79 EOS 600D Body Only. E++£259 EOS Rebel T2 Body Only (550D). E++£219 EOS 1100D Body Only. Mint-£149 EOS 3000 + 18-55mm. E++£89 EOS M + 22mm F2. Mint-£289 Fujifilm S Pro Body Only. E++£239 S3 Pro Body Only. E++£359 S2 Pro Body Only. E++£149 Minolta D3X Body Only. E++£2,299 D800 Body Only. E++/ E++£1,499 - £1,649 D600 Body Only. E++£899 - £949 DMC L2. E++£289 - £399 DMC-F25. E++£69 DMC-F262. E++£159 DMC-T23. E++£69 DMW-L6 Lens Adapter. E++/ Mint-£12 - £15 DMW-VF1 Viewfinder. Mint£39 FL360 Flash. E++£129 DMC F228. E++£129 Luxim LF1. Mint-£279 Pentax X5 - Chrome. Mint-£99 Ricoh GXR + 24-85mm. E++£289 GXR + 28-300mm. Mint-£429 GXR + 28mm F2.5. Mint-£379 GXR Body + M Mount Module. E++£249 GXR-21mm F2.5-4.4 VC GXR Unit. E++/ Mint-£129 - £139 28-300mm F3.5-5.6 VC GXR. E++£119 300mm F2.5 Macro GXR. E++£199 M2 M Mount Module GXR. E++£119 SC-5SL Leather Case (For GXR + 50mm). Mint-£29 VF-1 Finder. E++/ Mint-£59 VF2 Viewfinder. E++£129 GF1 External TTL Flash for GXR. E++£129 GR Digital Limited Edition. Mint-£129 GW1 Wide Converter (GR / GR II). E++/ Mint-£49 - £59 GX100. Excited£9 GX100 + VFinder. E++£119 - £139 HA-2 Hood/Adapter. E++£389 B0P2 - SL Bracket. Mint-£129 EOS DP1. E++£139 EOS DP2. E++£149 EOS DP3. E++£149 EOS DP4. E++£149 EOS DP5. E++£149 EOS DP6. E++£149 EOS DP7. E++£149 EOS DP8. E++£149 EOS DP9. E++£149 EOS DP10. E++£149 EOS DP11. E++£149 EOS DP12. E++£149 EOS DP13. E++£149 EOS DP14. E++£149 EOS DP15. E++£149 EOS DP16. E++£149 EOS DP17. E++£149 EOS DP18. E++£149 EOS DP19. E++£149 EOS DP20. E++£149 EOS DP21. E++£149 EOS DP22. E++£149 EOS DP23. E++£149 EOS DP24. E++£149 EOS DP25. E++£149 EOS DP26. E++£149 EOS DP27. E++£149 EOS DP28. E++£149 EOS DP29. E++£149 EOS DP30. E++£149 EOS DP31. E++£149 EOS DP32. E++£149 EOS DP33. E++£149 EOS DP34. E++£149 EOS DP35. E++£149 EOS DP36. E++£149 EOS DP37. E++£149 EOS DP38. E++£149 EOS DP39. E++£149 EOS DP40. E++£149 EOS DP41. E++£149 EOS DP42. E++£149 EOS DP43. E++£149 EOS DP44. E++£149 EOS DP45. E++£149 EOS DP46. E++£149 EOS DP47. E++£149 EOS DP48. E++£149 EOS DP49. E++£149 EOS DP50. E++£149 EOS DP51. E++£149 EOS DP52. E++£149 EOS DP53. E++£149 EOS DP54. E++£149 EOS DP55. E++£149 EOS DP56. E++£149 EOS DP57. E++£149 EOS DP58. E++£149 EOS DP59. E++£149 EOS DP60. E++£149 EOS DP61. E++£149 EOS DP62. E++£149 EOS DP63. E++£149 EOS DP64. E++£149 EOS DP65. E++£149 EOS DP66. E++£149 EOS DP67. E++£149 EOS DP68. E++£149 EOS DP69. E++£149 EOS DP70. E++£149 EOS DP71. E++£149 EOS DP72. E++£149 EOS DP73. E++£149 EOS DP74. E++£149 EOS DP75. E++£149 EOS DP76. E++£149 EOS DP77. E++£149 EOS DP78. E++£149 EOS DP79. E++£149 EOS DP80. E++£149 EOS DP81. E++£149 EOS DP82. E++£149 EOS DP83. E++£149 EOS DP84. E++£149 EOS DP85. E++£149 EOS DP86. E++£149 EOS DP87. E++£149 EOS DP88. E++£149 EOS DP89. E++£149 EOS DP90. E++£149 EOS DP91. E++£149 EOS DP92. E++£149 EOS DP93. E++£149 EOS DP94. E++£149 EOS DP95. E++£149 EOS DP96. E++£149 EOS DP97. E++£149 EOS DP98. E++£149 EOS DP99. E++£149 EOS DP100. E++£149 EOS DP101. E++£149 EOS DP102. E++£149 EOS DP103. E++£149 EOS DP104. E++£149 EOS DP105. E++£149 EOS DP106. E++£149 EOS DP107. E++£149 EOS DP108. E++£149 EOS DP109. E++£149 EOS DP110. E++£149 EOS DP111. E++£149 EOS DP112. E++£149 EOS DP113. E++£149 EOS DP114. E++£149 EOS DP115. E++£149 EOS DP116. E++£149 EOS DP117. E++£149 EOS DP118. E++£149 EOS DP119. E++£149 EOS DP120. E++£149 EOS DP121. E++£149 EOS DP122. E++£149 EOS DP123. E++£149 EOS DP124. E++£149 EOS DP125. E++£149 EOS DP126. E++£149 EOS DP127. E++£149 EOS DP128. E++£149 EOS DP129. E++£149 EOS DP130. E++£149 EOS DP131. E++£149 EOS DP132. E++£149 EOS DP133. E++£149 EOS DP134. E++£149 EOS DP135. E++£149 EOS DP136. E++£149 EOS DP137. E++£149 EOS DP138. E++£149 EOS DP139. E++£149 EOS DP140. E++£149 EOS DP141. E++£149 EOS DP142. E++£149 EOS DP143. E++£149 EOS DP144. E++£149 EOS DP145. E++£149 EOS DP146. E++£149 EOS DP147. E++£149 EOS DP148. E++£149 EOS DP149. E++£149 EOS DP150. E++£149 EOS DP151. E++£149 EOS DP152. E++£149 EOS DP153. E++£149 EOS DP154. E++£149 EOS DP155. E++£149 EOS DP156. E++£149 EOS DP157. E++£149 EOS DP158. E++£149 EOS DP159. E++£149 EOS DP160. E++£149 EOS DP161. E++£149 EOS DP162. E++£149 EOS DP163. E++£149 EOS DP164. E++£149 EOS DP165. E++£149 EOS DP166. E++£149 EOS DP167. E++£149 EOS DP168. E++£149 EOS DP169. E++£149 EOS DP170. E++£149 EOS DP171. E++£149 EOS DP172. E++£149 EOS DP173. E++£149 EOS DP174. E++£149 EOS DP175. E++£149 EOS DP176. E++£149 EOS DP177. E++£149 EOS DP178. E++£149 EOS DP179. E++£149 EOS DP180. E++£149 EOS DP181. E++£149 EOS DP182. E++£149 EOS DP183. E++£149 EOS DP184. E++£149 EOS DP185. E++£149 EOS DP186. E++£149 EOS DP187. E++£149 EOS DP188. E++£149 EOS DP189. E++£149 EOS DP190. E++£149 EOS DP191. E++£149 EOS DP192. E++£149 EOS DP193. E++£149 EOS DP194. E++£149 EOS DP195. E++£149 EOS DP196. E++£149 EOS DP197. E++£149 EOS DP198. E++£149 EOS DP199. E++£149 EOS DP200. E++£149 EOS DP201. E++£149 EOS DP202. E++£149 EOS DP203. E++£149 EOS DP204. E++£149 EOS DP205. E++£149 EOS DP206. E++£149 EOS DP207. E++£149 EOS DP208. E++£149 EOS DP209. E++£149 EOS DP210. E++£149 EOS DP211. E++£149 EOS DP212. E++£149 EOS DP213. E++£149 EOS DP214. E++£149 EOS DP215. E++£149 EOS DP216. E++£149 EOS DP217. E++£149 EOS DP218. E++£149 EOS DP219. E++£149 EOS DP220. E++£149 EOS DP221. E++£149 EOS DP222. E++£149 EOS DP223. E++£149 EOS DP224. E++£149 EOS DP225. E++£149 EOS DP226. E++£149 EOS DP227. E++£149 EOS DP228. E++£149 EOS DP229. E++£149 EOS DP230. E++£149 EOS DP231. E++£149 EOS DP232. E++£149 EOS DP233. E++£149 EOS DP234. E++£149 EOS DP235. E++£149 EOS DP236. E++£149 EOS DP237. E++£149 EOS DP238. E++£149 EOS DP239. E++£149 EOS DP240. E++£149 EOS DP241. E++£149 EOS DP242. E++£149 EOS DP243. E++£149 EOS DP244. E++£149 EOS DP245. E++£149 EOS DP246. E++£149 EOS DP247. E++£149 EOS DP248. E++£149 EOS DP249. E++£149 EOS DP250. E++£149 EOS DP251. E++£149 EOS DP252. E++£149 EOS DP253. E++£149 EOS DP254. E++£149 EOS DP255. E++£149 EOS DP256. E++£149 EOS DP257. E++£149 EOS DP258. E++£149 EOS DP259. E++£149 EOS DP260. E++£149 EOS DP261. E++£149 EOS DP262. E++£149 EOS DP263. E++£149 EOS DP264. E++£149 EOS DP265. E++£149 EOS DP266. E++£149 EOS DP267. E++£149 EOS DP268. E++£149 EOS DP269. E++£149 EOS DP270. E++£149 EOS DP271. E++£149 EOS DP272. E++£149 EOS DP273. E++£149 EOS DP274. E++£149 EOS DP275. E++£149 EOS DP276. E++£149 EOS DP277. E++£149 EOS DP278. E++£149 EOS DP279. E++£149 EOS DP280. E++£149 EOS DP281. E++£149 EOS DP282. E++£149 EOS DP283. E++£149 EOS DP284. E++£149 EOS DP285. E++£149 EOS DP286. E++£149 EOS DP287. E++£149 EOS DP288. E++£149 EOS DP289. E++£149 EOS DP290. E++£149 EOS DP291. E++£149 EOS DP292. E++£149 EOS DP293. E++£149 EOS DP294. E++£149 EOS DP295. E++£149 EOS DP296. E++£149 EOS DP297. E++£149 EOS DP298. E++£149 EOS DP299. E++£149 EOS DP300. E++£149 EOS DP301. E++£149 EOS DP302. E++£149 EOS DP303. E++£149 EOS DP304. E++£149 EOS DP305. E++£149 EOS DP306. E++£149 EOS DP307. E++£149 EOS DP308. E++£149 EOS DP309. E++£149 EOS DP310. E++£149 EOS DP311. E++£149 EOS DP312. E++£149 EOS DP313. E++£149 EOS DP314. E++£149 EOS DP315. E++£149 EOS DP316. E++£149 EOS DP317. E++£149 EOS DP318. E++£149 EOS DP319. E++£149 EOS DP320. E++£149 EOS DP321. E++£149 EOS DP322. E++£149 EOS DP323. E++£149 EOS DP324. E++£149 EOS DP325. E++£149 EOS DP326. E++£149 EOS DP327. E++£149 EOS DP328. E++£149 EOS DP329. E++£149 EOS DP330. E++£149 EOS DP331. E++£149 EOS DP332. E++£149 EOS DP333. E++£149 EOS DP334. E++£149 EOS DP335. E++£149 EOS DP336. E++£149 EOS DP337. E++£149 EOS DP338. E++£149 EOS DP339. E++£149 EOS DP340. E++£149 EOS DP341. E++£149 EOS DP342. E++£149 EOS DP343. E++£149 EOS DP344. E++£149 EOS DP345. E++£149 EOS DP346. E++£149 EOS DP347. E++£149 EOS DP348. E++£149 EOS DP349. E++£149 EOS DP350. E++£149 EOS DP351. E++£149 EOS DP352. E++£149 EOS DP353. E++£149 EOS DP354. E++£149 EOS DP355. E++£149 EOS DP356. E++£149 EOS DP357. E++£149 EOS DP358. E++£149 EOS DP359. E++£149 EOS DP360. E++£149 EOS DP361. E++£149 EOS DP362. E++£149 EOS DP363. E++£149 EOS DP364. E++£149 EOS DP365. E++£149 EOS DP366. E++£149 EOS DP367. E++£149 EOS DP368. E++£149 EOS DP369. E++£149 EOS DP370. E++£149 EOS DP371. E++£149 EOS DP372. E++£149 EOS DP373. E++£149 EOS DP374. E++£149 EOS DP375. E++£149 EOS DP376. E++£149 EOS DP377. E++£149 EOS DP378. E++£149 EOS DP379. E++£149 EOS DP380. E++£149 EOS DP381. E++£149 EOS DP382. E++£149 EOS DP383. E++£149 EOS DP384. E++£149 EOS DP385. E++£149 EOS DP386. E++£149 EOS DP387. E++£149 EOS DP388. E++£149 EOS DP389. E++£149 EOS DP390. E++£149 EOS DP391. E++£149 EOS DP392. E++£149 EOS DP393. E++£149 EOS DP394. E++£149 EOS DP395. E++£149 EOS DP396. E++£149 EOS DP397. E++£149 EOS DP398. E++£149 EOS DP399. E++£149 EOS DP400. E++£149 EOS DP401. E++£149 EOS DP402. E++£149 EOS DP403. E++£149 EOS DP404. E++£149 EOS DP405. E++£149 EOS DP406. E++£149 EOS DP407. E++£149 EOS DP408. E++£149 EOS DP409. E++£149 EOS DP410. E++£149 EOS DP411. E++£149 EOS DP412. E++£149 EOS DP413. E++£149 EOS DP414. E++£149 EOS DP415. E++£149 EOS DP416. E++£149 EOS DP417. E++£149 EOS DP418. E++£149 EOS DP419. E++£149 EOS DP420. E++£149 EOS DP421. E++£149 EOS DP422. E++£149 EOS DP423. E++£149 EOS DP424. E++£149 EOS DP425. E++£149 EOS DP426. E++£149 EOS DP427. E++£149 EOS DP428. E++£149 EOS DP429. E++£149 EOS DP430. E++£149 EOS DP431. E++£149 EOS DP432. E++£149 EOS DP433. E++£149 EOS DP434. E++£149 EOS DP435. E++£149 EOS DP436. E++£149 EOS DP437. E++£149 EOS DP438. E++£149 EOS DP439. E++£149 EOS DP440. E++£149 EOS DP441. E++£149 EOS DP442. E++£149 EOS DP443. E++£149 EOS DP444. E++£1
---	---	--	--

See up to 3 images of each used item on website
Website updates used equipment list 10-15 times daily
All items come with 6 month warranty - (unless stated)
Our knowledgeable staff are on hand and ready to help



ffordes

photographic

2x Espirit 1000 Head	E++£689	Compact AW	E+£39	SCA590 Flash Adapter	E++£20
Monolite 200E Two Head Kit	E+£399	Elite AW - Black	E+£29	CW Winder	Mint£249
Monolite 800E Head	E+£89	Elite III - Blue	E+£15	CW Winder + Remote	E+£199
Profile 60 Head + Stand	E+£179	Event Messenger 100	Mint£19	HC Prism	E+£99
Esprit 500 Two Head Kit	E++£449	Event Messenger 250	Mint£29	HC1 Prism	Exc£39
Holite	E++£149	Lens Trekker 600AW	E++£129	Magnifying Hood	As Seen£25
		Magnum AW	E+ / E+£29 - £39	Meter Prism	As Seen£25
		Micro Trekker 100 - Black	E+£15	NC2 Prism	Exc£35
		Micro Trekker 100 - Green	E+£19	PM Prism	E+£99 - £129
		Novo 160 AW - Black	E+£25	PM45 Prism	E+ / E+£249 - £289
		Novo 5 - Grey	E+£15	PM5 Prism	E+£199
		Novo 5 Black	E+£25	PM90 Prism	E+£159
		Orion Belt Pack	Exc£15	PME Meter Prism	E+£149
		Orion II Belt Pack	E++£20	PME51 Meter Prism	E+£399
		Photo Sport Shoulder 12L	Mint£39	PME90 Meter Prism	Exc£349
		Specialist 85AW	E+£49	A12 Black Mag	E+£79 - £89
		Stealth Reporter D200 AW	E+£39	A12 Chrome Mag	As Seen / E+£79 - £159
		Stealth Reporter D400AW	E+£49	Polaplast Mag	E+£69
		Stealth Reporter D550AW	E+£59	Polaroid 100	E+£39
		Stealth Reporter D650AW	E+£49		
		Toploader Pro 70AW	E+£35		
		Tropics 1200 Laptop Bag	E+£15		

Interfit 2x Super Cool-Lite 5 Heads + Stands	Mint£199	Think Tank Airport Acceleration V2	E+£149	Hasseblad F/FE Lenses	
3200K Tungsten Head x2	E+£129	Digital Holder 50	Mint£39	140-280mm F5.6 F Varignon	E+£599
Portaflash 336M Three Head Kit	E+£249	Pixel Eclipse	E+£35	150mm F2.8 F	E+£349
200 Two Head Kit	E+ / E+£149	Speed Changer	Mint£30	50mm F2.8 FE	E+£649
Three Flash Head Kit	E+£249			60-120mm F4.8 FE	E+ / E+£599
Norman LH2-ML Flash Head + 200C Power Pack	As Seen£399				
LH25MML Flash Head + 400B Battery Holder	E+£399				
Broncolor Mini Puls 200 Head	E+£499				
Mini Puls C200 Head	E+£499				
Multilite Mini 200 Three Head Kit	E+ / E+£249 - £299				
Minilite 200 Two Head Kit	E+£199				
Ministudio 303 Two Head Kit	E+£249				
2x Xenolux 1500 Flash Kit	E+£849				
Varolite 300 Two Head Kit	E+£299				

Fuji Medium Format		Domke F2 Original	E+£99	Hasseblad Xpan Series	
G690 + 4 Lenses	E+£1,499	F3X Bag - Black	E+£69	Xpan + 45mm F4	E+£849
GS645S	E+£299	F4 Pro Bag	E+£69	Xpan II + 45mm F4	E+£1,389 - £1,489
GW670 MKII	E+£599			30mm F5.6 Asph + Finder	E+£1,649 - £1,899
GW670 MKIII	E+£549			44mm UV/Sky filter	E+£229
GW690 MKII	E+£549			90mm F4	E+ / Mint£239 - £349
GW680 MK1 Complete	E+£399 - £499			90mm F4 Xpan	E+£239
GW680 MKII Complete	E+£599				
65mm F5.6 GXM (680)	E+£269				
135mm F5.6 G (680)	E+£399 - £149				
150mm F4.5 G (680)	E+£169				
150mm F4.5 GXM (680)	E+ / Mint£249 - £399				
180mm F5.6 G (680)	E+ / Mint£149 - £219				
180mm F5.6 GXM (680)	E+£199				
190mm F5.6 Soft Focus (680)	E+£499				
210mm F5.6 G (680)	E+ / E+£139 - £159				
250mm F5.6 GXM (680)	E+£199				

Gadget Bags - Backpacks		Lowepro Computrekker AW - Black	E+£559 - £599	Large Format/Panoramic	
Kata Lite-48 BK	Unused£249	Fastpack 200	E+£35	Toy 45C View Camera	E+£369
R101 Rucksack	Mint£49	Fastpack 350 - Black	E+£39	View 45C Monorail	Unused£349
R104 Backpack	E+£89	Lumina Backpack	E+£29	View 45C Monorail	E+£249
		Mini Trekker - Green	E+£15	View G Monorail	E+£179
		Nature Trekker AW	E+ / E+£59 - £79	View Gx 5x4 Monorail	E+£349
		Nature Trekker AW - Green	E+ / E+£59 - £79	Robos 5x4 Monorail	E+£249
		Nature Trekker AWII	E+ / E+£89 - £119	SC 5x4 Monorail	E+£149
		Photo Trekker	E+ / E+£39 - £44	Horsemann 970 + 105mm F3.5 PS	As Seen£249
		Photobrekker - Grey	Exc£29	970 + 90mm/150mm/210mm Lenses	E+£759
		Photobrekker AW	E+£39 - £79	Linhof Kardan Super Color ST Monorail	E+£249 - £289
		Photobrekker AWII	E+£39 - £69	Mini Technika Classic	E+£399
		Photobrekker Classic - Green	E+£39	Technika III + 90mm F3.2	E+£469
		Pro Trekker AW	E+ / E+£89 - £129	Technika III + 105mm + Back	Exc£399
		Pro Trekker AWII	E+£79	Sinar P Monorail	E+£399
		Rover AW - Black	E+£49	Sinar P Monorail + Accs	E+£749
		Rover Plus AW - Black	E+£49 - £59	P2 Monorail	E+£949
		Slingshot 100 AW	Exc / E+£15 - £19	Edon RS45 Field Camera	E+£999
		Slingshot 202 AW	E+£49	SV45TE Field Camera	E+£2,499
		Super Trekker	E+£125 - £129	SV45U Field Camera	E+£2,499 - £2,789
		Super Trekker AWII	E+£149	45SU Field Camera	E+£2,889

Hasseblad V Series		Lowepro Classified 200 AW - Black	E+£49		
905 SWC Complete	E+£3,999				
Arc Outfit	E+£2,250				
Flex Outfit	E+£1,099				
SWC Body + Finder	E+£1,199				
205TCC Complete	E+£2,999				
202FA Chrome Body	E+£2,599				
202FA Chrome Body + Winder F	E+£2,549				
503CXI Chrome Body Only	E+£499				
503CXI Chrome Body Only	E+£499				
5000M + WLF + A12 Mag	E+£549				
5000M Complete	E+£599 - £649				
5000M Gold Edition	Unused£3,999				
533ELX Black Body Only	E+£449				
533ELX Chrome Body Only	E+ / Mint£449 - £649				
500ELX Black Body Only	E+ / E+£299 - £449				
500ELM Chrome Body Only	E+£149				
500C Complete	E+£599 - £449				
30mm F3.5 CF Fisheye	E+£2,599				
40mm F4 CF FLE	E+£799				
45mm F4.5 Apo Grandagon	E+£889				
50mm F4 C Black	E+£229 - £249				
50mm F4 C Chrome	E+£249				
50mm F4 CF	E+ / E+£349				
50mm F4 CF FLE	E+£589 - £649				
50mm F4 CF FLE	E+£889 - £899				
50mm F4 Classic 2V Zeiss	Unused£2,999				
80mm F2.8 C Chrome	As Seen£129				
120mm F4 CF Macro	Exc£249				
120mm F4 CF	E+£299				
135mm F5.6 C Macro	E+£189 - £249				
135mm F5.6 C Planar	E+£219				
140-280mm F5.6 B Black	E+£499 - £549				
150mm F4 C Black	E+ / E+£149 - £299				
150mm F4 C Chrome	As Seen / E+£79 - £149				
150mm F4 CF	Exc / E+£249 - £399				
150mm F4 CF	Mint£749				
160mm F4.8 CB	E+£399				
250mm F5.6 C Black	E+£149 - £199				
250mm F5.6 C Chrome	E+£399 - £189				
250mm F5.6 CF	E+£249				
250mm F5.6 CF Super Achromat	E+£1,999				
250mm F5.6 CF	E+£259 - £249				
300mm F8 C Black	E+£450				
1.4x E Converter	E+£399				
2x Converter Vivitar	E+£35 - £45				
2x MCR Converter Teleplus	Unused£79				
2x Converter	E+£249				
Extension Tube 10	E+£30				
Extension Tube 11	E+£35				
Extension Tube 16	E+£30				
Extension Tube 21	E+ / E+£30 - £35				
Extension Tube 32	E+£30				
Extension Tube 55	E+£30 - £35				
SCA390 Flash Adapter	As Seen / E+£20 - £79				

WANTED YOUR EQUIPMENT
For Commission / Part-Exchange / CASH
Contact Us for Quote

Gadget Bags - Shoulder		Wanted Your Equipment	
Billingham 207 Nylon - Black	E+£149	For Commission / Part-Exchange / CASH	
225 Black / Black	E+£129	Contact Us for Quote	
335 Black / Tan	E+£129		
Avea 6 - Khaki	E+£225		
Beta 12 - Tan	E+£45		
Hadley Digital Khaki / Tan	Unknown£69		
Crumpler Lolly Pop + Tube O Lager L & S	E+£129		
Two Ten Daily (S) - Green	Mint£25		
Kata CC191 Holdall	E+£49		
Digital Case DC443	E+£25		
Digital Case DC445	E+£25		
E690 digital Body + Lens sleeve	E+£25		
Elements Cover E702	E+£25		
H12 Holder	E+£49		
KT212 Bag	E+£19		
Multi Case MC-61	E+£39		
S312 Sling Bag	Unused£15		
Shoulder Bag EX07 Small	E+£25		
Tripod Holder for Rucksack	Mint£15		
Lowepro Classified 200 AW - Black	E+£49		

Connect NOW
Established 1960

FUJIFILM

Buy X-M1 with 16-50mm f3.5~5.6 XC lens

- 16.3M APS-C X-Trans CMOS sensor
- 3" 920K dot TFT color LCD 100% coverage
- HD video 1920x1080p 30 frames per second
- ISO 200-6,400 standard extended to 100-25,600
- 5.6 Frames per second shooting
- Ultrasonic vibration sensor cleaning
- 5 Film simulation modes
- Fully compatible with X series lenses



ffordes price
£399
PLUS Claim a FREE 50-230mm XC lens
(Direct from Fuji #)

WORTH £379.99

A 76mm ~ 350mm (35mm equiv) zoom with consistently outstanding optical performance all the way through. The all-glass 10 group / 13 element lens configuration includes 1 aspherical lens and 1 ED lens. Superb optical performance is ensured via optical image stabilization effectively minimizing blur when shooting at longer focal lengths or in low light. A reduced weight focusing lens combined with a high-precision stepping motor guarantees high-speed autofocus and suppresses any noise from the zoom mechanism.

Offer valid till 30/09/2014. E&OE.

Part Exchange Welcome

BEST PRICES PAID - please ring
Alister on **01463 783850** or email
info@ffordes.com for quote

Shop On-Line 24/7
Shop open Mon-Fri
9 till 5.30

Pay by Cash or Cheque plus...
PayPal MasterCard VISA VISA DEBIT Maestro

Prices correct when compiled. E&OE.

Hop online to browse our latest stock - unbeatable deals on cameras, lenses and accessories!



Buy, Sell or Part Exchange
www.mpbphotographic.co.uk
0845 459 0101

Sell Us Your Used Gear

with our famously **hassle-free** service

- ✓ Trade in for cash or an upgrade
- ✓ Free collection from anywhere in the EU
- ✓ Free next working day delivery on part exchange orders
- ✓ We buy most modern photographic equipment



FREE

Get a Quote

Fill in our quick online form or give us a call and let us know what you're selling. We'll give you a competitive quote within one working day.



We Arrange Collection

On a suitable day for you, at no extra cost.



You Get Paid

Directly into your bank account. If you're part exchanging, we'll send your purchased items on free next working day delivery.





Final Analysis

Roger Hicks considers...

'Cave of St Francis of Assisi, Haiti', c 2002, by Cristina García Rodero



CRISTINA GARCIA RODERO/MAGNUM PHOTOS

The pictures I choose for this column do not necessarily have to be set in context, as you can admire them just as great pictures. However, they drag their context with them. There is a sort of Hollywood quality to this one – you can imagine Indiana Jones at the forefront of the people entering the cave. It is from a series of pictures of sacred places in Haiti, where voodoo and Christianity mix. Many sites are sacred, to both Christian saints and voodoo deities, which are often regarded as having the same qualities.

How did Cristina García Rodero take this picture? I don't know. My suspicion is that it is early morning mist, spilling into the cave. I further suspect that she had already seen it at least once before, and had come back another morning to shoot it. In an interview in *La Razón* in 2011, she said that she used Canon

and Nikon film cameras, and had used Pentax in the past, but added that all you need is a lens that delivers good quality – the body doesn't matter much. Spend enough time with any decent camera, learning how to use it and how to expose, and you'll have all you need. So, what does matter?

The first important thing is access. This is a sacred site. Cristina had to get permission to be there, she had to be there early, before these people, and she had to be unobtrusive.

Second, exposure is extremely difficult, but sheer experience would probably enable her to get a good black & white negative even without bracketing. Until you're that good, bracket or do test shots with a digital camera (digital 'Polaroids').

Third, the whole picture depends on context and commitment. Not as a picture, but in terms of getting the picture. You don't

just take a photograph like this by accident, simply because you happen to be there. It's part of a story, a narrative, a history, a career, a life. Her previous best-known book was *España Oculta*, published in 1989, the year she turned 40. As well as 'hidden', *oculta* also means 'secret' or 'occult'. An English edition appeared in 1990. The book *Rituales en Haití* appeared in 2001 to accompany an exhibition: Cristina had already spent four years on the project. I haven't been able to find an English edition.

There's an old saying in wildlife photography: biologist first, photographer second. The same is often true in other branches of photography. It's certainly true here. Ethnographer? Sociologist? Student of magic? Student of religion? Yes. And of course, on top of all that, Cristina was a truly brilliant photographer. AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Emil Otto Hoppe**



BIG SAVINGS THIS SUMMER

This Summer, you can make your money go further with a fantastic range of cashback offers from leading brands & get some fantastic new offers on selected cameras! For even more deals, visit our website, call us on **01444 23 70 60**, or pop into our Central **LONDON** or **BURGESS HILL** stores.

NEW & NOW IN STOCK! NIKON D810

Create your new masterpiece with the exquisite Nikon D810. From delicate textures to high-speed movement, this all-versatile 36.3-megapixel camera is ready for anything. With a redesigned FX-format sensor, ultra-wide ISO range, and EXPEED 4 image processor, you get unprecedented sharpness, sumptuous tonality, and reduced noise across all sensitivities.



NEW!!

Limited stock now available! See our website for details.

Learn more at
blog.parkcameras.com

NIKON D4s

Body Only
The D4s is the latest addition to Nikon's award-winning line-up of Digital SLRs.

£400
Trade-In
Bonus



Now only **£5,199.00**

Trade-in your old camera and receive an **extra £400** when purchasing the Nikon D610! **Ends 30.09.14**

CANON EOS 70D + EF-S 17-85mm IS USM

Capture the moment in stunning stills & Full-HD movies with the EOS 70D, featuring 7fps full resolution shooting.



Now only **£1,025.00** Lens non-original packaging

Add a Canon BG-E14 battery grip and Canon LP-E6 battery for **only £287.99** with the EOS 70D

Extra **£200 TRADE-IN BONUS*** or **FREE GOODS** CANON EOS 5D MARK III

The Canon EOS 5D Mark III is a full-frame camera with 22.3-megapixel full frame sensor with 61-point autofocus and 6fps continuous shooting. Record superb Full-HD video, with manual control of frame rate and audio. Visit our London store and take a **FREE TEST DRIVE** with a Canon Expert! Sign up at www.ParkCameras.com/AP.

*Choose between trade-in OR free goods

FREE
Manfrotto
Bag & 32GB
Card*



5D III Body Only **£2,299.00**

5D III + 24-105mm **£2,899.00**

*Offer ends 31st August!
See web for details.

OLYMPUS OM-D + 12-50mm f/3.5-6.3 EZ

The OM-D EM-5 combines stunning looks with cutting edge technology in superb, high performance package.



FREE
GRIP

Now only **£749.00**

Purchase the Olympus OM-D E-M5 & receive a **FREE Olympus Battery Grip** worth over £229 **Ends 30.09.14**

PANASONIC DMC-GX7 + 14-42mm Lens

The LUMIX GX7 is a versatile Digital Single Lens Mirrorless camera. This camera feels great in the hands with its magnesium body.



FREE
45-150mm
Lens

Now only **£599.00**

FREE 45-150mm Lens worth £239 + 2yr Warranty & 100% Satisfaction Guarantee. **Ends 31.08.2014**

FUJIFILM X-PRO 1 Body Only

A brilliant camera with classic styling and outstanding image quality. The perfect choice for the serious photographer.



£100
Cashback

Now only **£649.00***

*Price shown after £100 cashback, you pay £749.00 & claim £100 cashback. **Ends 30.09.2014**



See web for our latest low prices on Canon lenses!

MANFROTTO BEFREE TRIPOD Compact, Light & Portable

Capture precise images with stunning quality at any place, any time.



In stock at only **£119.00**

TAMRAC 5613 ULTRA PRO 13

Ideal for the professional photographer carrying two DSLRs with lenses attached, 4-5 additional lenses, flashes etc.



In stock at only **£164.00**

PARKCameras



York Road
BURGESS HILL
RH15 9TT

Tel: 01444 23 70 60
www.ParkCameras.com/AP

53-54 Rathbone Place
LONDON
W1T 1JR

All prices include VAT @ 20% See website for our opening times for both our London & Burgess Hill stores. All products are UK stock. E&OE. Please mention "Amateur Photographer" when ordering from this advert.

Prices correct at time of going to press; Prices subject to change; check website for latest prices.

Smart phone. Even smarter camera.



Get closer to the action
10x Optical Zoom lens for sharp,
natural close-ups.



Record high-quality video
1080p Full HD for stunningly detailed movies.



Capture every detail
20.7MP BSI CMOS sensor for incredible
picture quality.



Share shots on the go
4G connectivity for faster photo sharing.



Stay connected longer
Ultra Power Saving Mode for extended
battery life.



Available in EE stores



Amateur Photographer

FREE
24-page essential guide

Passionate about photography since 1884

Improve your wildlife photography

Andy Rouse

Expert advice from one of
Britain's top photographers

Chris Packham

Inspirational insights into
some of his best images



Top 10 The best locations to shoot wildlife in the UK

Wildlife optics Essential lens-buying advice

Gear guide The best wildlife accessories you should own



Welcome



WITH such an abundance of wildlife on our doorsteps, even for those who live in major cities, there's a potential for all of us to capture award-winning wildlife images just a short walk from our front door.

Whether you've never shot a nature image in your life or are never far from your hide, this comprehensive guide is

here to offer inspiration and expert advice.

We speak with top wildlife photographer Andy Rouse to find out what makes him tick and get his advice for those wanting to follow in his footsteps. Chris Packham offers a fascinating insight into the mind of a photographer, as well as delving into the stories behind some of his favourite images.

Without the right kit, it can be a challenge to get close enough to some animals, so we look at some of the best lens options out there to suit a range of budgets, as well as the top wildlife accessories every wildlife photographer should own. That's not forgetting our essential guide to 10 of the best locations to capture wonderful wildlife here in the UK.

Photographing wildlife can be an incredibly rewarding experience, so why not get out there and give it a go?

Phil Hall Features & technique editor

4 Passion for wildlife

Top pro photographer Andy Rouse offers his expert advice to those looking to follow in his footsteps

10 10 top wildlife locations

Andrew James picks out ten of the best locations in the UK to enable you to shoot your own natural spectacles

14 What caught my eye

Chris Packham offers a personal insight into some of his favourite images he's captured during his 34-year career

18 10 top accessories

You've got the camera and lenses at the ready, so what else do you need? We list the ten best accessories you should own

20 Lenses for wildlife

Andy Westlake takes a look at some of the lens options out there for the budding wildlife photographer

Amateur Photographer IPC INSPIRE

EDITORIAL TEAM
Edited by **Phil Hall**
Design **Sarah Foster**
Production **Lesley Upton**




Free with the 23 August 2014 issue of Amateur Photographer. Not to be sold separately.



Passion for wildlife

Andy Rouse has travelled around the world capturing the lives of animals and is one of Britain's top wildlife photographers. So what makes him tick and what advice does he have for those wanting to follow in his footsteps?



Since turning his back on a lucrative job in computers to pursue his dreams of becoming a full-time wildlife photographer, Cardiff-based Andy Rouse has forged a unique career path based on his passion for his subject. He is known throughout the world for his stunning images and open approach to photography.

The most important aspect of Andy's success is, he confesses, being a fully paid-up member of the Animal Huggers Society. 'I'm an animal lover, pure and simple,' he says. 'I wear that badge with pride. Without this strong connection to wildlife, I could never be successful at what I do and I totally understand that earning money for what I enjoy most in life is the kind of thing other people dream of. I don't take wildlife photography for granted – it's a privilege.'

Andy's work is in high demand around the world, from newspapers, magazines and advertising agencies, and he has picked up many awards from prestigious competitions. The most recent was the American Nature's Best Photography competition, where his image entitled 'A Light from heaven' (see left) caught the judges' attention.





➤ Yet despite his critical acclaim, Andy confesses to never being totally satisfied with his work, and is constantly hungry to improve his own photography and the photography of others.

'I get a huge kick out of helping other people shoot their own best images, whether they are on a safari with me or simply one of the members of my new online learning community FotoBuzz,' he says.

Andy's boundless energy and creative drive are perhaps the cornerstones of his professional

A little owl is captured in situ as it lands on a post

success. Early in his career, he landed a TV job that followed his experiences as a young wildlife photographer in exotic locations such as Africa, Japan and South America. He also understands that to be successful in today's highly competitive world he needs to be versatile in his creative approach to image taking and his business interests. This is why he has to balance his natural desire to spend all his time alone with the camera against running photographic workshops at home and abroad, spending time answering questions online, embarking on ambitious nationwide theatre tours or being the UK marketeer for tripod head manufacturer UniQBall.

Home and away

Andy is equally at home shooting in the UK as he is in more exotic locations. This year he has spent a lot of time in fields photographing species such as hares and barn owls, but has also clocked up a fair number of air miles too, with visits to China to photograph pandas and India for tigers. Later this year he will lead 80 photographic adventurers to Antarctica in search of the region's spectacular wildlife.

When you look at Andy's work, you begin to understand his connection with the wildlife he is photographing. His images are commercial, of

course, but he is also at pains to make them creative and to try to capture something that evokes an emotional response in the viewer.

'It's not always a conscious thing,' he says. 'I guess because I feel that connection and passion with the species I am photographing, or the environment I am in, then that is translated to my work. I also don't want to simply take the same images as everyone else,' he explains. 'This makes me very tough on my own work and ultra-critical of it, so I push myself really hard.'

Just one example of Andy's single-minded approach is the book *Little Owls: Living on the Edge* he published this year (available from www.arwpstore.com, price £20).

Little owls are not the best known of the UK owl species and they're certainly not the most commercial owls to photograph. Yet with a strong desire to document their story, he captured a varied body of work that made that book possible.

'I don't know exactly how long I spent in the field to put all the images together,' he says, 'but I genuinely felt the species should be better known, so I had to work hard for months before I was satisfied with the variety of shots I had.'

Understanding your subject, having an intimate knowledge of your gear and what it is capable of, and an ability to use

Andy Rouse's top tips

1 Don't be afraid to shoot at a high ISO, even if it introduces a little noise into your images. It is better to have a noisier shot that's sharp than a noise-free image that isn't.

2 Try to keep thinking ahead and anticipate what the species you are photographing is going to do.

3 Look for fresh viewpoints and never be afraid to shoot from a low position when photographing wildlife.

4 Don't shoot too tight to your subject with a long lens. It's better to shoot wider and show your subject within the context of its environment.

5 Use your AF points to the full. Keep moving them so you can ensure that the point you want sharp in your shot is exactly where you want it to be. Nine times out of ten this will be the subject's eyes.

SEE EYE TO EYE

© Hiroto Fukuda Photo taken on Tamron 150-600mm

TAMRON 150-600MM F5-6.3 VC USD

£949

Capture the power and beauty of wildlife, birds, travel destinations, and exciting sports action close-ups with this high-performance 150-600mm long-range zoom. While covering a very wide range of focal lengths, this lens is remarkably compact and accepts 95mm filters. And don't forget the incredible vibration control.

NEW

**5 YEAR
WARRANTY**

**TIPA
AWARDS 2014**



**SAVE
£190**

**£50
CASH
BACK**

SIGMA 150-500MM
F5-6.3 DG HSM OS
RRP £919 **SAVE £190 £649***
*Price includes £50 cashback.
You pay £699 and claim £50 back
from Sigma. Offer ends 31/8/14

EXCLUSIVE KIT



**SAVE
£103**

CANON EOS 700D, TAMRON 150-600MM & MANFROTTO 680B
F5-6.3 VC USD
SEPARATE SELLING PRICE £1453 **SAVE £103 £1350**



**SAVE
£53**

NEW

**MANFROTTO MT190XPRO3
& MHXPRO-2W**
TRIPOD KIT
RRP £303 **SAVE £53 £250**



NEW

NATIONAL GEOGRAPHIC AFRICA
MIDI SATCHEL CAMERA BAG
NEW £139

Visit our website for **everything a wildlife photographer needs** - just add nature!

cameraWORLD



**14 WELLS STREET
LONDON
W1T 3PB
0207 636 5005**



**HIGH CHELMER
SHOPPING CENTRE
CHELMSFORD
ESSEX CM1 1XB
01245 255510**

Goods and delivery services subject to stock availability. Prices subject to change. Pictures are for illustration purposes only. All prices include VAT@ 20%. E.& O.E. Check online for latest prices www.cameraworld.co.uk.



This giant panda was captured in lovely atmospheric lighting

interesting light for dynamic images are all hugely important facets of Andy's wildlife photography.

'These days, it's very easy just to go to a hide that's already been set up and go home with some good shots,' he says. 'This certainly helps people improve the technical side of their photography, but there is nothing that beats being out there and getting the shots through your own sheer hard work and persistence.'

Andy's advice for anyone wanting to improve their wildlife photography is straightforward. 'Don't try to photograph everything as if you are ticking off a list as fast as you can,' he says. 'I've met so many people who are in a ridiculous hurry to visit every hide and shoot every species.'

Instead, he suggests you ask yourself some searching questions first. What animals do you like? What are you passionate about? How much time do you genuinely have to dedicate to photography?

'It's not a numbers game and it's vitally important that you have a passion for whatever wildlife you are trying to shoot. It will make you more dedicated to it,' he adds. 'Once you've narrowed it down to a subject that you can say, with hand on heart, that you really want to photograph, then you can do your research and start an in-depth project.'

Another of Andy's in-the-field tricks is to predict what is likely to happen well ahead of time. He believes this is key with wildlife and becomes easier with experience.

'Part of my brain is in the moment, shooting what is happening now,' he says, 'but another part is mulling over what might occur in 15 minutes. I'm good at predicting and this enables me to move to be ready for it.'

He is also very fast on the draw! Being able to react quickly when an osprey suddenly dives or a cheetah makes dash for an unfortunate gazelle is a vital skill to have.

'To be able to react quickly, you have to be 100 per cent familiar with your kit and be able to trust it to do the job. You have to be in control and never panic,' he explains.

Shooting the impossible

Although Andy has shot with Pentax, Canon and Nikon gear over the years, these days he confesses to being 'married' to his Canon EOS-1D X. He's also proud that he was made a Canon Ambassador earlier this year in recognition of his work with the EOS-1D X and lenses such as the 200-400mm f/4, an optic he was able to test for nearly a year before it was released to the general public.

'The EOS-1D X is an astonishing piece of kit. It suits my style perfectly and enables me to shoot images that I would have thought almost impossible before,' he reveals. 'Its autofocus abilities are incredible and totally tunable to each different situation too, allowing me to make it more or less responsive depending on my needs at the time.'

The EOS-1D X's ISO performance has also proved to be one of the biggest game changers for Andy, and rather than the usual ISO 100 that most people will try to use, nine times out of ten Andy will simply set the EOS-1D X to ISO 800 as his starting point. This allows him to achieve the high shutter speeds he needs to get pin-sharp action images even when the conditions are less than favourable. 'You can get away with a lot, thanks to the EOS-1D X's ability to handle noise. At ISO 800



Little Owls: Living on the Edge is available from www.arwpstore.com, price £20

you don't notice anything, and even at ISO 1600 it's barely visible. I had to shoot at ISO 3200 recently in India, but I knew this wouldn't be an issue with this camera,' he reveals.

'As far as I am concerned, there is no shutter speed that's too fast when I am trying to get a tack-sharp shot of a flying puffin or a fighting grizzly bear,' he adds. 'I can't mess about, so the camera's control of noise is absolutely crucial to the way I work.'

One of Andy's signature styles is the ability to use backlighting for dramatic images. It was something he freely admits he learned from looking at the work of Scandinavian wildlife photographers. 'I saw what



Favourite image: Polar bear at the top of the world


USING a fisheye lens, Andy's iconic image of a polar bear at Svalbard, a Norwegian archipelago in the Arctic Ocean, created a real buzz at the Royal Geographic Society in London when he first showed it during one of his talks. 'This is the best picture I have ever taken that's never won anything,' he jokes. 'It was the first of its generation and something completely different, and I will always love the image and be proud that I took it,' he says. 'I had tried something similar with a normal wideangle lens before, and although that was a good shot I felt it lacked something.'

'The fisheye lens really bends the top of the earth, so I put the bear at the bottom of the frame, made sure the fisheye was exactly parallel with my position and then tilted the lens down to get that curvature.'

Andy has this picture on his wall as a reminder of that particular day when a lot of hard work came together in that one moment.

many of them were doing and liked the idea of backlighting a lot,' he says. 'I looked at my images and I just wasn't doing it. That's what I mean about needing to be self-critical.'

Now Andy is constantly on the lookout for the chance to shoot with the light behind his subject for the simplicity it often creates in the scene. 'It will hide imperfections,' he says, 'and this can be very handy from a commercial point of view.'

As a professional, Andy takes his work seriously, but his motto is to shoot with passion and have fun with his photography. 'Life is too short not to enjoy what you do and share those experiences,' he concludes. 



Andy Rouse is an inspirational wildlife photographer who is well known around the world. He is famed for his ability to capture moments from the lives of animals and birds from a different viewpoint. Visit www.andyrouse.co.uk and www.foto-buzz.com

Andy on travel

HAVING circumnavigated the world several times over in search of images, Andy has become very familiar with the intricacies of international travel, and the transportation of large lenses and other accessories wildlife photographers often carry.

His advice is to take only the bare minimum on board with you. 'I only take my DSLRs, biggest lenses, Mac and drives on board with me. My small wideangle lenses are packed inside my boots in the hold baggage. If you have a big 500mm or 600mm lens, then dismantle the foot and transport that in the hold,' he explains.

'One way of getting past any airline restrictions is to have some heavy gear on your person – in the pocket of a jacket, for example. There is nothing that the airlines can do about it as they cannot ask to weigh you.'

Most other accessories are also packed into his hold luggage, usually wrapped in clothing to protect them – although he stresses that you shouldn't put anything in the aircraft hold that you can't manage without, so it's worth carrying at least one battery charger in your cabin luggage.



10 top wildlife locations

Andrew James picks 10 of the best locations in the UK where you can shoot outstanding wildlife images

If you want to learn to photograph wildlife without jetting off to far-flung and exotic locations such as Africa and India, then it's worth noting that this green and pleasant isle that we call home also has a wealth of wildlife opportunities just waiting to be grabbed.

From your garden to the local park or nature reserve, and on into the big open spaces of wild Britain, there are numerous species that you can get close to. While close may, at times, mean a minimum of a 300mm telephoto lens, with patience and good fieldcraft you could well get away with less – even a wideangle lens if you want to include plenty of the environment, too.

I have compiled a list of 10 potential locations for you to visit. Some are wild, some are not. Some mean driving into the spectacular Scottish Highlands, while some are a stone's throw from the M25 motorway. Yet they all offer something different and a genuine chance of getting a superb wildlife photograph. Whether you're interested in birds of prey, marine mammals, woodland-dwellers or wetland visitors, we've tried our best to give you a sense of the variety that British wildlife photography has to offer.



1 Farne Islands, Northumberland

Target Puffins • www.nationaltrust.org.uk

THERE are several places around the British coastline where you can find puffins, which are one of our most engaging seabirds, but the Farne Islands in Northumberland count as one of the favourites for wildlife photographers. A short boat ride out of the port of Seahouses takes you to both the National Trust-run Staples Island and Inner Farne – so long as weather conditions permit. The puffin is a summer visitor, arriving in May, breeding through June and July, and

then disappearing back out to sea again, so the window of opportunity is relatively short. If you want the classic 'sandeel-in-the-mouth' shot, you need to be there when the puffins are feeding the young, so mid-June is your best bet. Puffins are much smaller than people expect, but their bright beak and orange-lined eyes make them a worthy subject. Puffins in flight are also a popular subject, but you need to be quick and totally in control of your autofocus to get a sharp shot.

2 Bempton Cliffs, East Yorkshire

Target Gannets & puffins • www.rspb.org.uk

If you want to photograph gannets on the UK mainland, there is only one place to go and that's Bempton Cliffs in East Yorkshire. Bempton's towering cliffs are home to gannets, among a variety of other seabirds, for a reasonably long season, stretching from March through to September, although the best time to visit is undoubtedly during the summer. The reserve is run by the RSPB and stretches nearly 10km along the East Yorkshire coastline. The

impressive cliffs rise vertically from the sea and are no place for sufferers of vertigo. However, a walk along the cliffs will reveal ample opportunities to train your lens on flying birds or birds perched on the chalk cliffs. You'll need a long lens to get tight shots with a minimum of 300mm recommended. Puffins will also put in an appearance at Bempton in the summer, but they aren't as easy to photograph here as they are on the Farne Islands (see page 10).



© RSPB

4 Donna Nook, Lincolnshire

Target Grey seals
www.lincstrust.org.uk/donna-nook

DONNA Nook National Nature Reserve in Lincolnshire is the most accessible location for watching and photographing Britain's largest mammal, the grey seal. Seals are prolific here during the autumn breeding season, with arrivals showing up around early November and the activities continuing until late January. After that, adults and the new offspring disappear out to sea. The seals gather along the sandbanks and make engaging subjects. There have been calls to stop photographers and wildlife watchers from going to the sandbanks in case they disturb the breeding seals, so it is probably best to visit later in the year. To reach the seals on the sandbanks involves about a one-and-a-half mile walk from car parking, so ensure you are prepared for the hike and the weather! Also, be aware that Donna Nook is an MOD bombing range, so access is controlled. If there are red flags flying, *do not* venture out. The MOD does not use the area during weekends.



© ANDREW JAMES



© ANDREW JAMES

3 British Wildlife Centre, Surrey

Target Various birds and mammals
www.britishwildlifecentre.co.uk

THE BRITISH Wildlife Centre, near Lingfield in Surrey, may seem to be an odd inclusion here as the animals are captive, but if you want to see UK species of owls, such as short-eared, long-eared, little, tawny and barn, as well as otters, red squirrels, deer, field mice, foxes and wildcats, then the enclosures at the BWC provide an excellent opportunity.

Run by a team of dedicated conservationists, the centre provides educational resources for schoolchildren during weekdays, but is open to the general public at weekends, most public holidays and during the school holidays. It's not always easy to get natural-looking shots on normal public days, but the centre also runs its own photography days to allow better access and opportunity to great shots of its various British species. The animals are superbly cared for and are in great condition. And the head keeper, Matt Binstead, is a keen photographer as well naturalist, so he is always aware of the needs of photographers wanting to get a great shot of otherwise difficult-to-see species.

5 Formby, Lancashire

Target Red squirrels ● www.nationaltrust.org.uk

WHILE Britain's native red squirrel is a rare sight in the UK, the National Trust-run woodlands at Formby in Lancashire is a place where you can pretend, at least for an afternoon, that the grey squirrel hasn't overrun the rest of the country. You'll find the squirrels most active during spring and autumn, but they are resident throughout the year and are present in enough numbers to make your chances of getting shots reasonably high. Follow the woodland park or sit and wait for the shy but fast-moving red to scurry down the pine trees, nip across fences or rummage around on the ground for food. For the busiest period of squirrel activity and few visitors, get up early and sit quietly with your telephoto lens at the ready. The population of red squirrels at Formby has suffered in the past due to illness, but is currently reasonably stable, making a visit well worthwhile.



© ALAMY/STONE HUBBART



© MIKE BALE

6 Rothiemurchus Estate, Inverness-shire

Target Ospreys
www.rothiemurchus.net

IF YOU have ever seen spectacular images of ospreys bursting up from the water's surface, trout gripped tightly in talons with a spray of water droplets all around, the chances are it will have been taken at Rothiemurchus. This beautiful part of Scotland is just a short drive from Aviemore, in the heart of the Scottish Highlands. The Estate has a well-stocked trout pond with purpose-built hides that allow photographers to get close, and a good view of the whole pond, so a shot is possible wherever the diving osprey chooses to strike. While the ospreys are wild and can decide not to show up, they are attracted to a relatively easy meal so often stop by. Activity speeds up when the ospreys are feeding chicks. Action can be fast and furious when it happens, so fast lenses, excellent autofocus skills and quick reactions are prerequisites.

© LUKE MASSEY



7 Gigrin Farm, Powys

Target Red kites
www.gigrin.co.uk

WHILE red kites were once persecuted and numbers dropped to alarmingly low levels, these days this protected bird of prey has enjoyed a spectacular comeback in certain areas of the country. In the right location, their presence, soaring high in the sky in search of food, is now commonplace.

Wales is one such area, and Gigrin Farm near Rhayader, Powys, a red kite feeding station, has no doubt helped with this recovery. Daily feeding can attract up to 300 kites and, as they circle overhead, it's the perfect time for photographers to get in-flight shots of these beautifully marked birds. With wings outstretched, and their rusty-brown and black feathers in full show, the red kite makes a superb subject. It can stay in the air for many hours due to its small body weight and wingspan of nearly 2m. When shooting up into the sky, don't forget to compensate for the extra light the camera thinks it is getting with a +2/3 or even 1 stop of extra exposure, otherwise the bird itself will be underexposed.



© ALAMY

8 Bradgate Park, Leicestershire

Target Red and fallow deer
www.bradgatepark.org

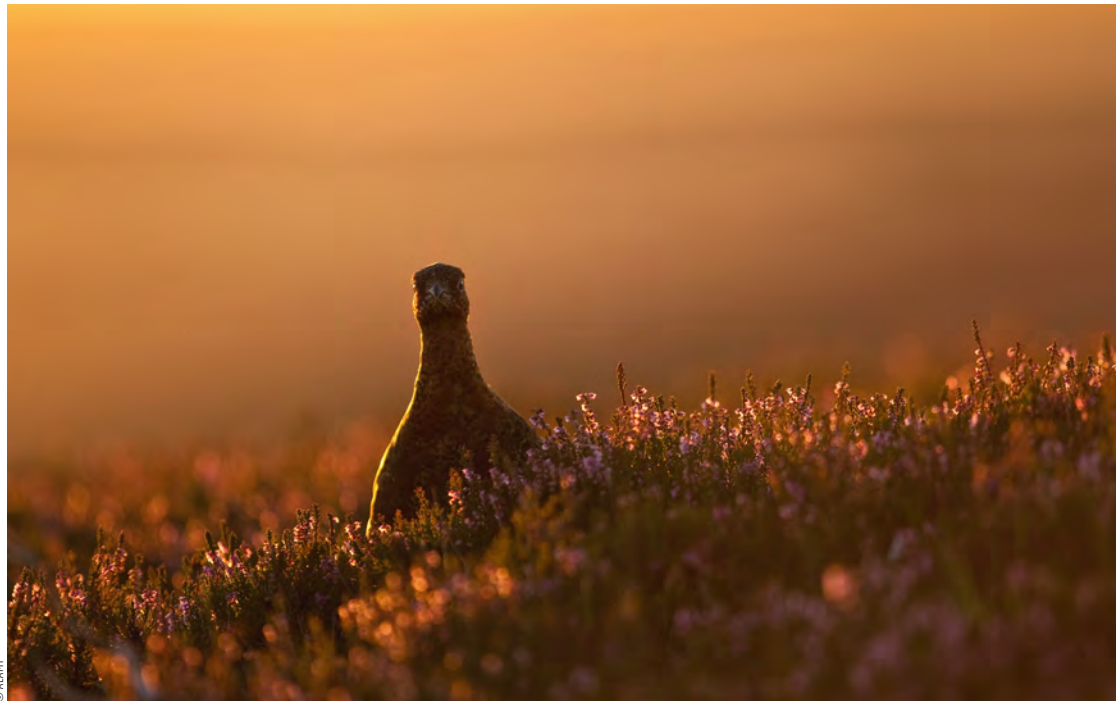
WHILE London's Richmond Park is often mentioned for parkland deer, Leicestershire's Bradgate Park is another controlled, but extremely natural-looking, environment for anyone wanting to photograph red and fallow deer. Deer have been resident at the park for hundreds of years and they wander freely around the environment, providing great opportunities for photographers. In the autumn, during the annual deer rut, they move into a large area of woodland that is not open to the general public. You can buy a special deer photography permit from the Estate Office during this period for weekday or Saturday morning sessions. It's possible to get some superb images during this time in very natural-looking surroundings, although it's not for the faint-hearted, as the males are busy trying to keep their females in check and can be quite feisty.

9 Grinton Moor, Yorkshire Dales

Target Red grouse
www.natureinthedales.org.uk

RED GROUSE are synonymous with Scotland, but if you are looking for somewhere south of the border then head for the Yorkshire Dales National Park. One of the best areas to try is Grinton Moor, where you can spot grouse simply by driving around and keeping your eyes peeled. Early spring is probably the best time to try to photograph them, as they are more active heading into the breeding season. However, they are present in the area all-year round. The best way to get a shot is to stay in the car, rather than approach on foot where you will soon discover just how shy they can be. Naturally, a long lens of 300mm or more will give you a better chance of a frame-filling photo, but you might be lucky enough to come across a few birds that don't require the kind of lens that's heavy enough to sink a battleship.

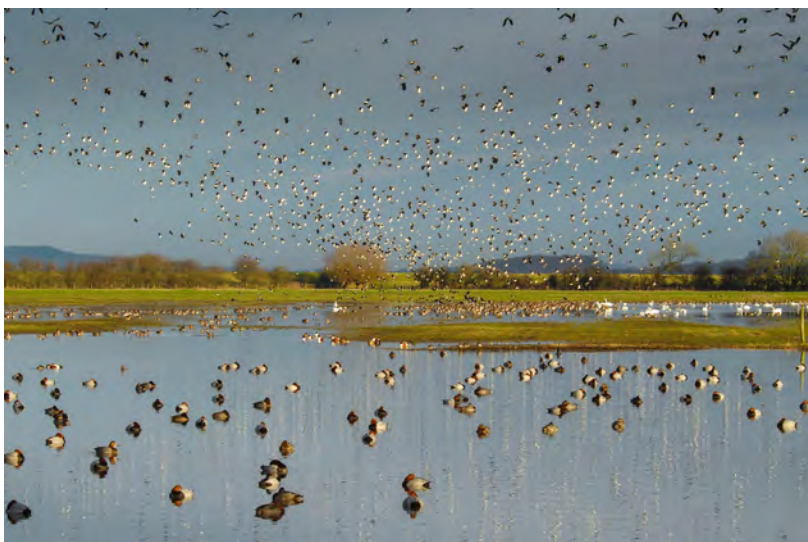
© ALAMY



10 Slimbridge Wetland Centre, Gloucestershire

Target Various birds ● www.wwt.org.uk

SLIMBRIDGE Wetland Centre in Gloucestershire provides a haven for many birds throughout the year and is a favourite among wildlife photographers for its variety of opportunities. Although perhaps best known among the general public for the large numbers of Bewick's swans that arrive at the end of October/early November, you will also see (depending on the time of your visit) white-fronted geese, herons and up to 200 different species of birds. While the Bewick's swans are a great subject throughout winter, birds of prey, such as sparrowhawks and peregrines, also put in an appearance attracted by the large numbers of starlings that roost in the area. Slimbridge is a great place to visit with a family, so if you want to enjoy some photography time and keep your children educated, put it on your list of must-visit locations. If you just want to enjoy your photography, then you can sit and observe the comings and goings in one of the 13 hides located around the reserve.



© JAMES LEES



What caught my eye

In images from his new book spanning a 34-year career, **Chris Packham** offers a fascinating insight into the mind of a photographer just as he fires the shutter

Wildlife television presenter and award-winning photographer Chris Packham has travelled the world in his quest for the ultimate image.

In these extracts from his book, *100 Things That Caught My Eye*, we are offered a rare glimpse into the imagination of an exceptional photographer at the moment he captures each picture.

Chris believes that taking great pictures requires the mind – not just the knowledge of science or of which lens does what. 'It is about engaging

that part of the brain which feels for the picture, that learns how to see it coming and then, in that critical instant, makes all the decisions from the heart,' he says. No book of technique will help you at the crucial moment.

'That type of advice has to be far behind you when you are poised, finger on button. This is just you, alone, at the only moment in all time when, if you feel it, the picture may be there. It's not spiritual. Equally, it's not scientific or empirical. It is artistic. That fusion of all disciplines, which some of our species can manifest as a great gift.'

Love of life Nepal, 1994

I ONCE travelled through southern India with a marvellous man of God who introduced us to the region's religions and gave us exceptional tours of places of worship past and present. As the archetypal atheist but ultimately tolerant of others' beliefs, this was a challenging and enlightening journey. We went to an ancient Jainist temple, largely abandoned but tended by a few contemporary followers of the sect. They kill nothing. They were digging with small trowels to reduce the danger of bisecting worms; they dissuade pests peacefully and they honour all life. As someone who gently pushes mosquitoes away and releases ticks and leeches unharmed, I was close to signing up.

When I first went to Kathmandu, Nepal, in the early 1980s I endured a severe culture shock. A combination of horrible overnight flight delays, a consequent rush from the airport to an audience with a living goddess; no food, or sleep, and having been left alone in a tiny temple in the suburbs of the crowded capital, all the while very ill, set my senses in a frenzy for an extraordinary scene. I was in a small courtyard with three tight tiers of balconies. There were shrines full of oil lamps and strange icons, a heady perfume, rice had been scattered everywhere, saffron-splattered orange on the ancient stone floor, prayer wheels turned, tinkled, and red-cloaked monks whispered and giggled.

Suddenly, hundreds of pigeons spooked and exploded with a great ripping of wings. I gazed up as they spiralled into the sky, turning in tight circles to climb out of the chamber and I felt dizzy. When I looked down, there was a large tortoise wobbling towards me. Brass cups had been attached to its carapace and they were ablaze. It had been painted, anointed; it was a sacred reptile. It struck me as bizarre but in the visits that followed I have come to enjoy the strange harmony that all life shares here.

Forget me not

India, 2006

'IT'S SUCH a small eye for such a big animal,' she said when I pointed to the dusty screen on the back of my camera at Megan, aged 11. I like the way children go straight for the jugular that runs from the heart to the fundamental. It betrays their raw perception and restricted ability to contaminate anything with wasteful complexity. So I re-shot the elephant's eye, only this time much looser to reflect my young protégé's viewpoint. That the eye of these creatures, an eye which watches ages pass with steady attention and good vision, could be a mere pinhole into a possibly monstrous memory and to represent it as such definitely adds to its charm. Thanks, Megs.

People like elephants because they so enthusiastically anthropomorphise them. We are excited by parallels between their existence and our own. It's true they live about as long as us (given the chance), they process a long gestation, and a long period of maturation necessitates a similarly protracted investment of parental care. We also know that they are sociable and live in stable groups, that they care for one another and they communicate using a wide 'language'. This, and more, causes some to eulogise almost spiritually about these creatures.

But that, of course, is a 'western' perspective. If your family's subsistence crops have been ravaged by a herd of these mega-veggies, then Nellie and Dumbo are not top of your pops. The individual pictured is a traditional 'beast of burden', a working elephant that was well looked after, but not romanticised.

The photo, which unashamedly preys on the above affections, is also about texture: the close-up/abstract approach focuses upon the bristly sparse hairs, the pitted hide, the concentric chart of crinkles, the gloopy moisturising mud and the red dust on its crown. And set in its centre is that glassy globe, which sees me crouching, ducking and diving to exclude my shadow and avoid its furtive and curious trunk. I like them too.



MY CHOICE OF CAMERA, LENSES AND SOFTWARE



I shoot using Nikon cameras. Currently I have a D3X, which is a robust, reliable and gives large files from its generous sensor; a D800, which although not as rugged, gives me delicious 70MB captures; and when there is little light I switch to my D3S for an amazing breadth of ISO and the fastest frame rates of all. In front of these I mount a 500mm f/4, 200mm f/2, 100mm and 200mm macros, 14mm f/2.8 and 17-35mm f/2.8 and 70-200mm f/2.8 Nikkor lenses. But in truth I rarely carry all this, as it is too heavy, so my main tools are the 500mm and 200mm, as I prefer primes to zooms. I have various

flashguns and other gadgets – the angle finder I use quite a bit with the camera on the ground. I'm a keen tripod and monopod user and have a range of excellent Manfrotto devices. I only shoot raw files and every single one goes through Adobe Lightroom, but I only very rarely use Photoshop. Here I 'mess' with levels, colour corrections, blacks and add moderate sharpening. I've been using this equipment and software for about ten years and I have no plans to change. It's good, has never let me down and allows me to concentrate on the real job of finding and making pictures.

Eye sore this

Falkland Isles, 1995

THIS is the bruised and bloodshot eye of a bull elephant seal. More of a wound, a slash with sand in it, squinting in pain. It was that resonance of sharp discomfort that drew my eye to this one.

You see, our eyes are drawn to others. We focus upon them, gaze into them, search for truth. They are revealing, beautiful, varied and individual; they command our attention, some threaten us and others can melt our sensibilities. They are magical, mysterious, worshipped and evil. They are universally regarded, unique to animal life, complex and utterly invaluable organs. The eyes both have and give it.

They translate reflected sunlight into images and we see them. We can look, make real a world of phenomenal riches. When we make photographs we make permanent two dimensional representations of an infinitesimally small fraction of all the things we see in our lifetimes. There are 100 pictures in this

book and they correspond to approximately less than ten seconds of my 47 years of looking. If we took out the three or four long exposures, the rest would equate to less than a second in time. So I've seen all this in a sub-second of my existence.

Thus when we push that button we have been tremendously selective. Even the most prodigious photographers would only fill a few minutes with a life's work. To take pictures we have to learn to isolate those things that truly define our experiences, we need to train ourselves to see that clearly, to filter out the vast majority of clutter and focus on the minute moments that matter to us.

We have to search for and find very special things and then develop the skills to catch them, fix them forever and sometimes make them special enough for other people to want to see them. It's not easy. With cameras so commonplace, competition is intense. To succeed you must therefore record extraordinary subjects from all the world's offerings, things which only you have seen and felt. Truly great photographs must have that feeling visible in them.



Peeping lizard

Antigua, 2008

ON A SEARING Caribbean afternoon, I wandered the streets with my telephoto wrapped in a polythene bag – its urban disguise – looking for some candid action. But nothing stirred, radios hummed out-of-focus tunes and a few manky cats peered from behind cracked shutters, while everyone slept and sweated inside the pretty clapboard cottages.

I sought my own refuge in the shade of the cavernous pitch-pine cathedral and its glorious leafy grounds. The light was caustic, high, white and hot. It was a walk going nowhere photographically until I spotted this anole lizard on the churchyard railings. I tried lining all the iron rods up to make a graphic rusty grid



and then began to chivvy the reluctant reptile into position. After ten minutes of craning, swearing and blaspheming, I got a snap. Nice-ish but never worth a second glance, so I got a couple of mug shots, switched to the macro lens and went for a quick portrait just for something to do. But the super-fast subject was less congenial than the local people when it came to posing and it shot off down the fence.

When I rounded the tree in pursuit, this is what I saw. Well, of course, my eyes saw a whole lot more, but this is what I found when I looked deep and close into this part of the world – just the lizard's eye, glistening, fresh and brilliant with diamonds of that blasted sunlight. Capturing it took another half an hour – trying to get the little chap to hide beneath the metalwork and only reveal

his head was the key. I shot it on minimum aperture so that there was as little in focus as possible and used the metal spikes to blur out everything else.

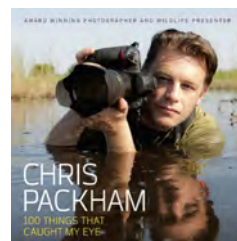
It came out a bit bluish so I warmed it up just enough to make that ring of yellow mascara really count. I don't like the scales beneath the eye, which are still a bit 'sharpish'. I did try lowering the lens to hide them behind the fuzzy foreground but the eye went with them – a problem which could easily be rectified by Photoshop.

I had intended the pupil to be right in the centre but it actually works better canted to one side on account of the angle of the animal's head. It's a bit of a something-from-nothing snap: bad light, no subjects, an unremarkable lizard scampering along a fence. I'd give it a three for effort and a three for the idea.

EXCLUSIVE READER OFFER

Chris Packham *100 Things That Caught My Eye*

**Order at the special offer
price of £15, including
free p&p (RRP £20).**



To order at the special price of £15, call the Blink Publishing bookshop on **01326 569 444** or visit **www.sparkledirect.com**. Quote 'AP Offer' and the ISBN of the book: 978-1-905825-837.

This offer is subject to availability. Customers should allow up to 14 days for delivery. Offer open to UK residents only.

Visit **www.blinkpublishing.co.uk** or **www.chrispackham.co.uk** for more information

Mossy Oak Camo Cloth Tape

● \$5.99 (around £3.50) ● store.mossyoak.com
MANY wildlife subjects are easily scared off by humans, and the only way to photograph such subjects is to stay quiet and hidden. Mossy Oak's camouflage tape is designed to offer a solution for concealing your kit. This 2in-wide x 10ft-long (5cm x 3m) tape is handy for covering tripod legs, lenses and lens hoods. Its very light adhesive doesn't leave behind a sticky residue once peeled off, and provided that it's not used in very hot conditions the tape stays stuck down for a long time.



Dome Hide C30

● £245.20 ● www.wildlifewatchingsupplies.co.uk

The Dome Hide C30 provides a waterproof 1.3m-high dome for you to 'hide' in. It offers more comfort than scrim netting, as you aren't supporting the structure with your body. This allows some freedom to move around and select your camera kit. Two nine-section sprung poles hook through loops in the dome to form its shape. The poles then fit into eyelets in the corners of the dome, before the whole thing is securely pegged to the ground. The Dome Hide C30 is available in a number of different printed patterns, to suit your chosen landscape.

UniqBall UBH 35

● £250 ● www.arwpstore.com

With two ball heads combined into one unit, the UniqBall UBH 35 allows the user to level and lock the shooting position before panning and tilting the camera with the second ball – all while keeping the camera and lens level. Machined from aerospace-industry aluminium alloy, finish is exceptional. What's more, the unit is constructed to a fine tolerance of 1/100mm. In use, both ball heads offer a precise and fluid movement. The UBH 35 has a maximum load of 15kg, so it should support even the heaviest camera and lens. For wildlife photographers it's an invaluable accessory.



10 top

You've got your camera and lenses at the ready, so is there anything else you need when capturing wildlife? We list 10 accessories that could prove essential

North Face Etip gloves

● £30 ● www.thenorthface.co.uk

Even in the summer an early morning start can be a bit chilly, so a good pair of gloves can be essential. However, the gloves need to be tactile enough to let you use your camera's features, and preferably in this digital age, a touchscreen. These North Face Etip gloves have conductive tips that work with touchscreens. The material for the gloves keeps your hands warm while offering your hands about the same dexterity as if you weren't wearing them. If you're heading to the Arctic you may want a more substantial pair of gloves, such as the Stealth Gear Photographer's Gloves (www.marchwooduk.co.uk), but for the UK the Etip gloves are a good choice.

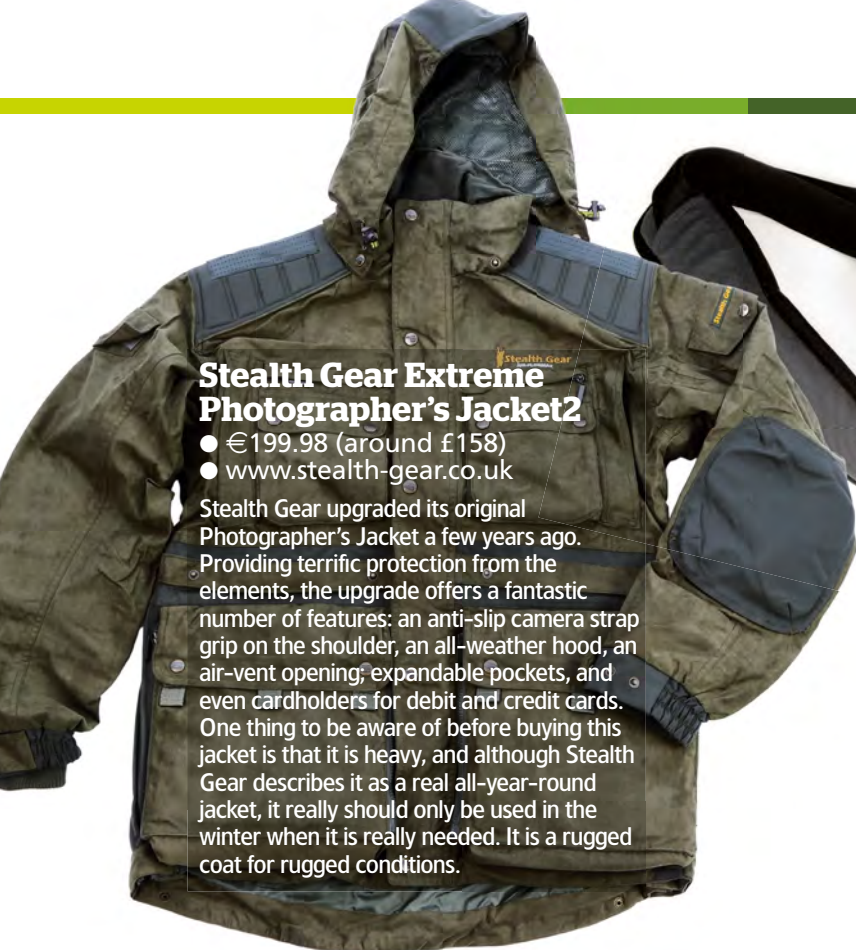


Op/Tech rainsleeve

● £5.99 | www.intro2020.co.uk

Wildlife photographers are at the mercy of the elements, which means that their photography kit is too. There are several heavy-duty rainsleeves available, but they are often expensive. For those on a budget, Op/Tech's Rainsleeve is an ideal way to protect your kit from rain and dust damage. Both lens and camera controls are easily operated through the clear L-shaped plastic covering. The pack of two rainsleeves costs £5.61 and should be durable enough for several shoots. Each sleeve will fit any lens up to 17.8cm (7in) in diameter and up to 45.7cm (18in) long.





Stealth Gear Extreme Photographer's Jacket2

- €199.98 (around £158)
- www.stealth-gear.co.uk

Stealth Gear upgraded its original Photographer's Jacket a few years ago. Providing terrific protection from the elements, the upgrade offers a fantastic number of features: an anti-slip camera strap grip on the shoulder, an all-weather hood, an air-vent opening, expandable pockets, and even cardholders for debit and credit cards. One thing to be aware of before buying this jacket is that it is heavy, and although Stealth Gear describes it as a real all-year-round jacket, it really should only be used in the winter when it is really needed. It is a rugged coat for rugged conditions.



Stealth Gear Extreme Double Beanbag Camera Support

- £44.98 (around £36)
- www.stealth-gear.co.uk

A beanbag offers quick and versatile support for your camera. Stealth Gear's double beanbag is designed to support an SLR with lens attached and is ideal for awkward surfaces such as an open car window, railings, tree branches and rocks. A 2-in-1 shoulder/adjustable securing strap is included for extra support. Like all the company's products, the item is durable and waterproof. The external dimensions of the beanbag measure 22 x 22cm.

accessories



Kenko Teleplus DG AF extension tube set

- £164.99 www.intro2020.co.uk

Wildlife photography doesn't have to be all about photographing birds and mammals. There are many wildlife photographers who produce stunning macro images of insects, capturing detail that the human eye can't see. Extension tubes fit between a lens and the camera body, reducing the minimum focusing distance and magnifying the subject. Their effect is to turn practically any optic into a macro lens. Best of all, they contain no glass elements, so the optical quality of the lens remains the same. Available in Canon, Nikon and Sony mounts, the Kenko Teleplus extension tube set maintains electronic connections between the camera and lens, allowing the uninterrupted use of TTL exposure and AF on most optics.



Manfrotto 681B HD Pro Monopod

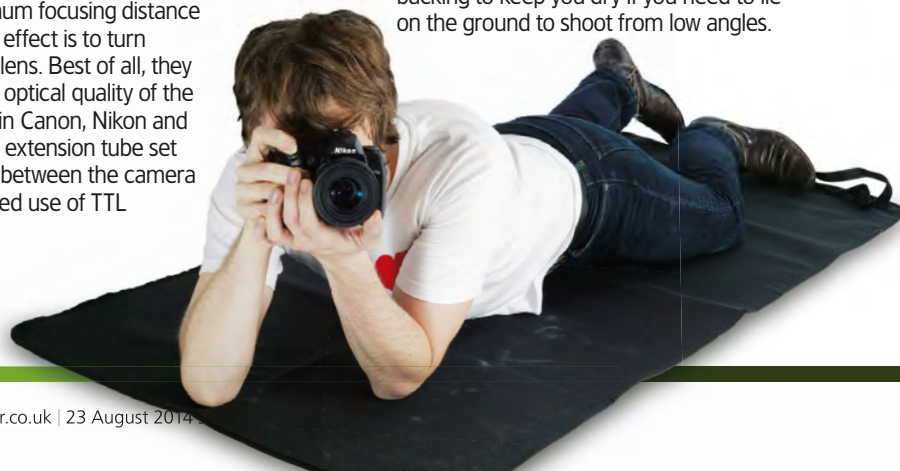
- £44
- www.parkcameras.com

A monopod is the perfect device to support a heavy telephoto lens while maintaining free movement to track your subject. Manfrotto's three-section 681B HD Pro monopod is a great-quality option at an affordable price. The closed length of the 681B is 65cm, the maximum height is 161cm and the minimum height is 67cm. It weighs in at 0.8kg.

Linpix Photography Mat

- £19
- www.speedgraphic.co.uk

Although far from being the most exciting accessory here, the Linpix Photography Mat serves a very useful purpose. Measuring 75 x 145cm, the mat is made from 300-denier polyester with a damp-proof backing to keep you dry if you need to lie on the ground to shoot from low angles.



Lenses for wildlife photography

Photographing wild animals often means chasing after distant subjects, which can be a challenge without the right kit. **Andy Westlake** takes a look at some lens options for the budding wildlife shooter

Wildlife photography is something of a specialist field, often requiring extremely large and expensive lenses. However, while professional telephoto primes are the holy grail for this kind of work, they're well beyond the means of most enthusiast photographers. Beginners usually start out with a 'kit' telephoto zoom such as a 50-200mm, but while these can do a decent job to start with, their limitations can soon become obvious. Here we take a look at some other interesting lens options, across a range of types and prices.

Image stabilisation

Most wildlife work is shot with long telephoto lenses, and unless you use a tripod image stabilisation of some kind is essential. Unless your camera body has built-in sensor-shift stabilisation (provided on Olympus and Pentax cameras, and Sony Alpha-mount SLRs and SLTs), it's generally best to buy a lens with image stabilisation. Camera manufacturers give all their stabilisation systems different names, which are

denoted by the initials in the lens name: IS (Image Stabilisation) for Canon, VR (Vibration Reduction) for Nikon, OIS (Optical Image Stabilisation) for Panasonic and Sony E-mount, OS (Optical Stabilisation) for Sigma, and VC (Vibration Control) for Tamron. Many third-party lenses are stabilised in Canon and Nikon mounts, but this is not the case with Sony or Pentax, which rely on the camera's stabilisation instead.

Focus start/stop buttons

Sometimes, when you have the camera set to continuous autofocus to track moving subjects, you'll want to control or override the focus system from the lens, for example, to prevent refocusing if a closer object moves between you and the camera. Many lenses have buttons for this purpose, whose precise behaviour can usually now be configured from the camera body.

Tripod mount collar

Telephoto lenses tend to be big and heavy, and are often best used with a monopod, at least to take the weight off your arms. The support is usually fixed to the lens rather than the camera, so most heavy lenses come with matched tripod collars. These also allow you to rotate the camera to the portrait format without moving the entire load from directly above the monopod or tripod head.



LENSES FOR WILDLIFE PHOTOGRAPHY

Capturing animals in their natural habitat requires more sophisticated kit. As a guide, we've included some of our favourite telezooms and macros here



Tamron SP 150-600mm f/4.5-6.3 Di VC USD

Announced at the end of last year, the Tamron 150-600mm f/4.5-6.3 has the distinction of being the longest telephoto zoom that's still (reasonably) portable. It has both optical image stabilisation and an UltraSonic Drive motor for fast, silent focusing. Weighing in at a shade under 2kg, and available to fit Canon, Nikon and Sony cameras, it costs around £950, although it does seem to be in short supply at the moment.

Also consider: Sigma 150-500mm f/4.5-6.3 DG OS HSM. The Sigma is a slightly older design than the Tamron, but still reaches an impressive 500mm telephoto when the manufacturers' closest equivalents go no longer than 400mm. It's made in mounts for all SLR systems (Canon, Nikon, Pentax, Sigma and Sony), and costs around £730.

Panasonic Lumix G Vario 100-300mm f/4-5.6 OIS

If you want to photograph wildlife and prefer to travel light, a compact system camera is well worth considering. The micro four thirds system is comprehensive and includes some of the longest telezooms, with the £420 Panasonic 100-300mm offering a 200-600mm equivalent range. Another option is the £390 Olympus M.Zuiko Digital ED 75-300mm f/4.8-6.7 II, but it lacks optical stabilisation and has a notably dimmer maximum aperture.



Sigma 150mm f/2.8 EX DG OS Macro HSM

Sometimes, to make the subject large enough in the frame, you need a close-focusing macro lens rather than a long telephoto.

Sigma's 150mm Macro offers an enticing combination of a relatively long focal length, fast aperture and built-in image stabilisation. At £700 it's a lot cheaper than the camera manufacturers' own 'long' macro lenses. It is available in Canon, Nikon, Sigma and Sony mounts.



Six key features to look for in a telephoto lens

Telephotos are a versatile part of your tool kit, so it makes sense to learn how they can help you take great pictures



Autofocus motor

If you're buying a long telephoto lens for an SLR system, you'll probably want to get one with a built-in ultrasonic-type autofocus motor. These generally give the fastest and quietest focusing, and are found in almost all current lenses.

Focus distance limiter

If a long telephoto lens loses focus, the camera can spend valuable time hunting through its distance range to relocate the subject. To address this, many high-end telephoto lenses have a focus distance limiter switch that reduces the range the lens will focus through, to stop it from moving too far from the correct distance. This is very useful when you know your subject will always be a relatively long distance away.

IS mode switch

IS systems try to correct for hand-shake movements in both horizontal and vertical directions, but this can cause problems when panning to follow a moving subject, such as a running animal or flying bird. Look out for lenses with an IS mode switch that can tell the lens to stabilise camera movement in only one direction. Some systems, such as Nikon lenses, detect panning motion and switch automatically.

Nikon 1 Nikkor VR 70-300mm f/4.5-5.6

For Nikon 1 system owners, the 70-300mm offers serious bragging rights, with its 190-800mm equivalent range and optical image stabilisation. But at £880, it's almost exactly twice the price of Nikon's own F-mount 70-300mm f/4.5-5.6 VR for its FX and DX SLRs.



Canon EF 28-300mm f/3.5-5.6L IS USM

It's all very well packing a long telephoto zoom, but what if you're shooting larger animals that might come closer to the camera? This is where a wide-ranging superzoom might come in handy. The only professional superzoom on the market is Canon's 28-300mm, and it's a monster. It's weather-sealed for use in more difficult conditions, and can be especially handy in wet or dusty environments where you don't want to change lenses. It offers image stabilisation and a tripod mount foot, but will set you back £2,200.

Tamron 16-300mm f/3.5-6.3 Di II VC PZD Macro

The Tamron 16-300mm is a more realistic all-in-one travel lens for APS-C SLRs, which gives a really useful 24-450mm equivalent zoom range. It offers quiet Piezo-Drive autofocus, built-in image stabilisation, moisture-resistant construction and useful close-focusing abilities. All-in-one lenses like this will never match bigger, more expensive telephotos for focusing speed or image quality, but they make up for it in flexibility and convenience.



Samyang 500mm f/6.3 DX Mirror lens

If you're on a tight budget you might not believe you can afford a long telephoto lens, but this Samyang can be bought for less than £150. Mirror lenses do have serious limitations: they are almost invariably manual focus; and have fixed and relatively slow apertures, which means they work best on a tripod or monopod. They also give characteristic 'doughnut' shapes to out-of-focus highlights, and tend not to be especially sharp. Samyang makes several different models, including a tiny 300mm f/6.3 for compact system cameras.

What about teleconverters?

Teleconverters make your existing lenses longer, so they can be a valuable addition to a wildlife photographer's kit bag

What is a teleconverter?

Teleconverters fit between the lens and camera body, and offer an increase in focal length that's given by a multiplication factor. The most common are 1.4x and 2x, which would turn a 200mm lens into 280mm and 400mm respectively. A few other options are also available, although less common, including 1.7x and 3x.

What's the catch?

This looks like a great idea, but it comes with a couple of disadvantages. The first is a light loss penalty, of 1 stop for a 1.4x converter and 2 stops for a 2x, meaning that an f/2.8 lens becomes f/4 and f/5.6 respectively. Also, because SLRs generally can't autofocus with lenses whose maximum apertures are smaller than f/5.6, teleconverters don't work well in combination with slow (f/4-5.6) telephoto zooms.

How are they best used?

Teleconverters do work well with fast zooms and primes, and can therefore be useful for expanding the range of focal lengths at your disposal. Because of the aperture restrictions on autofocus, it's important to make sure that the effective aperture doesn't get too small. So f/4 lenses should ideally only be paired with 1.4x converters, and f/2.8 lenses are likewise best used with converters up to 2x.

Which one should I buy?

Teleconverters tend to be matched to lenses made by the same company, so you'll get best results using Nikon lenses with Nikon teleconverters and so on. Kenko also makes teleconverters in Canon, Nikon and Sony mounts, which can offer a more economical alternative. Kenko publishes a compatibility list on its website (www.kenkoglobal.com), so you can check before buying whether your lens is supported.



LENSES FOR WILDLIFE PHOTOGRAPHY



Sony 70-400mm f/4-5.6 G SSM II

All camera manufacturers offer 400mm zooms, and Sony's is a pretty impressive piece of kit. It has an ultrasonic-type SuperSonic Motor for autofocus, a focus limiter switch and an array of focus hold buttons around the lens barrel. On APS-C models like the SLT Alpha 77 II, it offers a 105-600mm equivalent range and promises fast focus tracking of moving subjects. Like all similar lenses it's relatively large and heavy (at 1.5kg), and quite pricey too at £1,600.

Sigma 120-300mm f/2.8 DG OS HSM | A

If you shoot a lot in low light and value the convenience of a zoom, the 120-300mm f/2.8 could be just what you need. It's the only f/2.8 zoom on the market that extends to 300mm and has optical stabilisation. The lens is 29cm long and weighs almost 3kg, so you'll need a backpack to carry it. A unique point is that it's highly programmable using Sigma's USB dock, which allows you to bias the autofocus towards speed or accuracy, and configure autofocus distance limits. It's available in Canon and Nikon fits for £2,800.



Canon EF 400mm f/5.6L USM

Long fast primes tend to be priced beyond most photographers' means, but the Canon 400mm f/5.6 is the closest that exists to a 'budget' option, although it still costs over £1100 new. The price reflects its relatively slow maximum aperture and lack of image stabilisation, but it has a strong reputation for sharpness and reliability.

smc Pentax DA* 60-250mm f/4 ED (IF) SDM

Pentax's premium telephoto zoom combines a useful 90-375mm equivalent range with an f/4 maximum aperture, making it 1 stop faster at the long end than conventional telephoto zooms. Featuring weather and dust-resistant construction, a built-in SDM autofocus motor and a tripod mount collar, the lens is still reasonably compact at 16.7cm long, and weighs just over 1kg.



NOT EVERY GREAT ARTIST IS A PHOTOGRAPHER!

20% OFF



Insure your camera and accessories today against theft and accidental damage

Our flexible cover allows you to build your policy to meet your needs. Cover includes:

- Options for up to £25k worth of cover
- Up to £1m optional Public Liability cover
- The option to protect your equipment when it is in your vehicle
- A choice of UK, EU and Worldwide cover
- Up to £1k worth of equipment hire whilst waiting on replacement in the event of a claim

**Amateur
Photographer**
Insurance Services

Call now 0844 249 1902

Mon to Fri 9am to 6pm

or visit www.amateurphotographerinsurance.co.uk

gardenature
WILDLIFE CAMERA SYSTEMS



CAPTURE AMAZING SHOTS ON CAMERA

Watch in the comfort of your own home. The **simple and effective** way to create your very own **Wildlife TV channel**, with a wide range of high quality mains and battery powered garden cameras.



*For further information
visit www.gardenature.co.uk
or call us on 01473 563 000*

